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A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

FRANZ ERKEL

WILLARD SPENSER

THE PHILHARMONIC SOCIETY of udapest began its present season with a gala oncert in celebration of the eightieth anniersary of the first appearance of the organition, when the baton was in the hand of erenc (Franz) Erkel, who was also the first omposer to write genuine Hungarian operatic usic. The program opened with the *Festial Overture* of Erkel, with Ernö Dohnanyi onducting. Later, for Liszt's *Hungarian antasie* for piano and orchestra, Dohnanyi as soloist and led the orchestra from the ano.

THE "REQUIEM" of Brahms, under the rection of Bernardino Molinari, was the ork chosen to inaugurate, on November velfth, the season at the Augusteo of Rome.

MAURICE RAVEL would seem to have een quite adopted by the Spanish public. ven though in the former days he was eated there to no little sarcasm, these are e times for his *Rapsodie Espagnole* and for L'Heure Espagnole." The musical world do ove.

"THE BARTERED BRIDE," by Smetana, d what is believed to have been its first erformance in English, when given on Dember third, at the Garrick Theater of hicago, with a cast of American singers inuding Alice Mock, soprano; Frederic Jenks, aritone; William Miller, tenor; and Joy airman, lyric soprano. The translation of e occasion was done by Libushka Bartusek.

IN THE AFRIKAANS EISTEDDFOD, rently held at Johannesburg, South Transvaal, eorge Walker, a young violinist, won the rst prize for those under twenty, by his terpretation of the first movement of the Violin Concerto in D minor" of Wieniawski.

THE METROPOLITAN OPERA COMANY broke with tradition and began its ason by a performance on December nineenth of Delibes' "Lakme," at the Academy Music of Philadelphia, with Lily Pons d Giovanni Martinelli in the leading rôles. s first New York performance was "Peter bbetson" on December twenty-sixth, with dward Johnson in the title rôle and Lucrezia ori as *Mimsy*. Do the senses deceive? An merican opera to open a Metropolitan seaon? Why not? Was not the audience merican?

WEIR R. MILLS

WEIR R. MILLS, a merchant who loves music, finished, on October 29th, a service of two score years as organist of the Methodist Episcopal Church of his home town, Pierson (population five hundred and fifty), Iowa. Though not a professional, but honoring the title of amateur, Mr. Mills has given his service as a gratis labor of love; and his anniversary program was worthy of a concert artist.

MISCHA ELMAN achieved a real triumph when, on December 14th, he appeared in recital as the second event of the Philadelphia Music Teachers Association Artist Series of concerts. At the close of the program there was an ovation such as the historic Academy of Music has seldom seen. For a full half hour the audience demanded encore after encore, and would have had more but for the artist being compelled to leave for his train.

A DEBUSSY-STRAVINSKY festival program, under the baton of Ernest Ansermet, was recently given at Buenos Aires. It included Debussy's *L'Apres-midi d'un Faune* and *La Mer;* as well as *La Symphonie de Psaumes* and *Le Sacre du Printemps* of Stravinsky.

THE ROYAL THEATER of Stockholm has revived for the present season the "Roméo et Juliette" of Gounod, the "Djamileh" of Bizet, the "Orphée aux Enfers (Orpheus in the Underword)" of Offenbach, the "Lohengrin" (in a new stage setting) of Wagner, and, with these has produced a ballet, "Le Boutique enchantée (The Magic Shop)" with the music adapted from Rossini by Ottorino Respighi.

MISS J. M. SWAN, pianist, has won—in a competition restricted to the ten most talented music students of South Africa—the Overseas Music Scholarship of £450 per annum during the three years which she is entitled to free tuition at the Royal Academy of Music in London.

EVERY SEAT of the twenty-seven hundred and fifty available in Massey Hall, was taken for the first concert of the twelfth season of the Toronto Symphony Orchestra with Dr. Ernest MacMillan as conductor.

PROFESSOR JULIUS KLENGEL, one of the best known of the European virtuoso violoncellists and teachers of that instrument, passed away on October 27th, at Leipzig. He was for thirty-eight years the first solo violoncellist of the famous Gewandhaus Orchestra; and "he increased the possibilities of the violoncello as a solo instrument as Paganini did for the violin."

POLISH COMPOSERS were honored when, on November 2nd and 3rd, they furnished works for the entire program of the Cleveland Symphony Orchestra, with Artur Rodzinski conducting. Especial interest centered in the American première of the "Symphonie Concertante, No. 2, Op. 60" for piano and orchestra, by Karol Szymanowski. Chopin's "Concerto in F minor" for piano and excerpts from Moniusko's opera, "Halka," were other features.

RALPH HOWARD PENDLETON, whose compositions, *Juggler* and *Magician,* have been played by so many music students, recently gave his thirtieth anniversary recital, celebrating three decades of continuous instruction in Philadelphia.

"IPHIGENIA IN AULIS," by which Gluck marked a new period in operatic history, has had a performance by the Oxford University Opera Club (England), which is doing a great service by producing these old master works that are outside the current repertory of the theater.

A MOZART-LISZT FESTIVAL was celebrated on November 5th, by the Colonne Orchestra of Paris, under the direction of M. Paul Paray. Alexander Brailowsky was the solo pianist in the "Concerto in E minor" of Liszt and the "Concerto in A major" of Mozart. The purely orchestral numbers were the "Symphony in E minor" of Mozart, and the *Orpheus* and the *Mazeppa* tone poems of Liszt.

CHARLES WAKEFIELD CADMAN'S new fantasy, *Dark Dancers of the Mardi Gras,* had its première performance in New York when given, on November ninth, on a program of American music sponsored by the American Academy of Arts and Letters, with Henry Hadley conducting.

THE SHEFFIELD FESTIVAL, formerly one of the most significant of the musical concourses of Great Britain but quiescent since the war, was revived in October with remarkable success. Chief among the offerings were performances of the "Eighth Symphony" of Mahler, the "Mass in B minor" of Bach, and the "Israel in Egypt" of Handel. The Handel score had been somewhat "rearranged" by Sir Henry Wood, who conducted the performance, and with reported good effect.

THE LEAGUE OF COMPOSERS, of New York, devoted its first program of the season, November eleventh, to works by Arnold Schönberg, in recognition of this leader among the modernist composers having come to make America his home.

AMERICAN COMPOSITIONS filled the program, on December fifteenth, of the Rochester Philharmonic Orchestra, under the baton of Dr. Howard Hanson. Works presented were an *Overture, "When Johnny Comes Marching Home,"* by Roy Harris; *Paysage,* by Robert Russell Bennett; *Poem and Dance,* by Quincy Porter; a *Capriccio* for piano and orchestra, by George Antheil, with the composer as soloist; and *John Brown's Song,* for chorus and orchestra, by Robert Delaney; all of which composers have held a Guggenheim Fellowship.

A FESTIVAL OF ENGLISH MUSIC was recently given at Budapest, the Hungarian capital, in honor of Sir Edward Elgar who has been made an honorary professor at the High School of Music of that city.

MRS. ELMER BEARDSLEY celebrated, on December third, her fiftieth anniversary as organist of the United Church (Congregational) of Bridgeport, Connecticut.

WILLARD SPENSER, America's first successful light opera composer, died at St. Davids (Philadelphia), December sixteenth, at the age of eighty-one. A prophet honored by his own, his "The Little Tycoon," when produced at the Temple Theater of Philadelphia, on January 4, 1886, was an instantaneous success and, by professional and amateur troupes, had nearly nine thousand performances. His "The Princess Bonnie" had its première on March 26, 1894, at the Chestnut Street Theater (Philadelphia) where it had one thousand and thirty-nine performances, the long-run record for America. His productions were noteworthy for their clean standards, which drew an exclusive patronage who admired catchy music to librettos which did not offend good taste.

M. GILBERT BEAUME, violoncellist of the Detroit Symphony Orchestra, has received the Chartier Prize for composition, from the National Academy of Fine Arts of France.

RABAT, MOROCCO, offers its public and travelers the following series of concerts from November to April: the Zimmer Quartet, in three of the string quartets of Beethoven; and these followed by five recitals by the following artists—Zino Francescatti, violinist; Mme. Léda Ginelly, dancer, assisted by Mlle. Ida Perin, pianist; Henry Barouk, violoncellist; Pierre Bernac, tenor; and Alfred Cortot, pianist. And so the musical horizon widens.

A WHISTLING ENSEMBLE, with Fay Epperson as leader, is a feminine innovation of Chicago. Nor eyes nor ears shall be offended when the dear ladies blow mellifluously through their pleasingly puckered lips.

"DONNA LOMBARDA" is the name of a new opera by the twenty-seven-year-old Alessandro Cicognini of Pescara, Italy, which had a splendid reception with a dozen hearty curtain calls, at its recent première at the Teatro Vittorio Emmanuele of Turin. The libretto, based on an ancient Italian folk poem, is by the composer; and the musical score is said to be "independent of schools, mannerisms and reminiscences, native or foreign."

PERLEY DUNN ALDRICH

PERLEY DUNN ALDRICH, widely known composer, conductor and teacher of singing, died November 20th, in Philadelphia, where for thirty years he had been a leader in musical activities. His seventieth birthday had been celebrated but two weeks before. Mr. Aldrich was a member of the first Vocal faculty of the Curtis Institute of Music; and several of his pupils are widely known in concert and opera. He was also founder and conductor of the Motette Choir of twenty-five skilled singers and was at one time director of the Little Opera Company.

(*Continued on page 137*)

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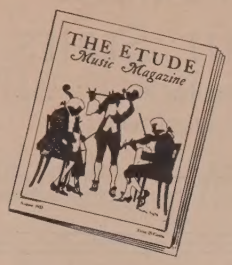
BARBAROSSA OF BARBARY. By David Britton (Books and Lyrics by Frances Bennett)	2 Acts 120 Minutes	1 Soprano 2 Mezzo 2 Tenor 2 Baritone 2 Bass	Mixed 4 Part Treble 2 Part Men's 4 Part	Girls— Algerian Spanish Men— Pirates U. S. Navy	Pirate Chief Bey U. S. N. Officer Spanish Capt. French Consul Spanish Girl Algerian Girl	Oriental Palace Room	$1.00 Complete with Dialog	$1.00	For Rental	Filled with Oriental rhythms, rollicking choruses, humorous ditties and romantic themes. Excellent opportunities for line dances, classic or comedy solo dances. May be developed into quite a spectacle if with large chorus.
BETTY LOU, "THE DREAM GIRL." By R. M. Stults (Books and Lyrics by Lida Larrimore Turner)	3 Acts 90 Minutes	2 Soprano 2 Mezzo 2 Alto 2 Tenor 2 Baritone 1 Bass	Mixed 4 Part	Modern Masquerade	Betty Lou as young lady and as child of ten Maid Others Modern	Living Room	$1.00 Complete with Dialog	Rental	For Rental	Real song hits, lively chorus numbers and an interest-holding plot. Family problems, villainy, mystery, humor and love. Excellent for young people of average ability. Attractive dances.
BRIAR ROSE. By Louis Woodson Curtis (Book and Lyrics by Agnes Emelie Peterson)	Prolog and 3 Acts 150 Minutes	3 Soprano 3 Mezzo 2 Alto 1 Tenor 7 Baritone 1 Bass	Mixed 4 Part Treble 3 Part Men's 4 Part	Girls— Children Peasants Court Ladies Fairies Men— Villagers Courtiers Choir Boys	King Prince Cook (Male) Archbishop Queen Princess Nurse	Before Palace Banquet Hall Courtyard Garden Terrace Palace Terrace Before Garden Wall	Vocal Score $1.50 Libretto 25c	Directions in Libretto	For Rental	A dramatization of a favorite fairy tale. Especially adapted for schools as juniors and seniors may be included. Not difficult to produce but may be made quite elaborate.
THE CASTAWAYS. By Fay Foster (Book and Lyrics by Alice Monroe Foster)	2 Acts 90 Minutes	2 Soprano 1 Mezzo 1 Alto	Treble 2 Part	South Sea Island Women Modern Young Women	Society Woman Authoress Opera Singer Cook	Tropical Woodland Scene	$1.00 Complete with Dialog	$1.00	For Rental	Operetta for girls or women. Exceptionally fine music and a fanciful plot full of mystery but interspersed with many humorous situations.
THE CRIMSON EYEBROWS. By John Wilson Dodge and May Hewes Dodge	3 Acts 90 Minutes	2 Soprano 1 Alto 1 Tenor 3 Baritone 1 Bass	Mixed 4 Part Treble 3 Part Men's 4 Part	Chinese Nobility Men and Women	(All Chinese) Princess Young Girl Old Woman Emperor Astrologer Soldiers (3)	Emperor's Palace Garden	$1.00 Complete with Dialog	$1.00	For Rental	Chinese plots and counter-plots are unravelled and the love interest is maintained throughout. Splendid comedy scenes, pleasing solos, duets, trios, quartets and choruses. Accommodates large chorus, if desired.
FOLDEROL. By R. M. Stults	2 Acts 90 Minutes	3 Soprano 1 Mezzo 2 Alto 4 Tenor 4 Baritone 1 Bass	Mixed 4 Part Treble 2 Part Men's Unison	Girls Summer Dresses Evening Gowns Men Minstrel Dusters and High Hats Dress Suits	Rube Hotel Owner His Wife Country Hotel Clerk Bell Boys(2) Waiter Western Judge English Nobleman	Lobby of Country Inn Parlor of Inn	$1.00 Complete with Dialog	$1.00	For Rental	Melody and humor predominate in this unique musical comedy. The second act is practically a minstrel show. Easy to perform and to stage.
HEARTS AND BLOSSOMS. By R. M. Stults (Book and Lyrics by Lida Larrimore Turner)	2 Acts 90 Minutes	1 Soprano 2 Mezzo 1 Alto 1 Tenor 2 Baritone 1 Bass	Mixed 4 Part	Modern Summer Attire	Middle Aged Man Middle Aged Woman Young Ladies (2) Young Men (2) Colored Bell Hop Colored Damsel	Lawn with Hedge outside of Summer Hotel	$1.00 Complete with Dialog	$1.00	For Rental	A comic opera that appeals to "young" people of all ages. Four love plots are unravelled and numerous humorous situations are developed in the action. The music is very tuneful.
JOAN OF THE NANCY LEE. By Louis Woodson Curtis (Book and Lyrics by Agnes Emelie Peterson)	2 Acts 120 Minutes	4 Soprano 3 Mezzo 4 Tenor 4 Baritone 4 Bass	Mixed 4 Part Treble 2 Part 3 Part Men's 4 Part	Girls English (1800 Period) Men Pirates	English Nobleman Naval Officers Dancing Master English Gentlewoman Spanish Noblewoman Maid Governess Bridesmaids	Afterdeck of the Pirate Ship "Nancy Lee" Year—1800	Score $2.00 Dialog and Lyrics 50c	For Rental	For Rental	Music, dialog and plot of Gilbert and Sullivan proportions —excellent for a large, well-trained organization. The entire action takes place on board ship about the year 1800. Wonderful costuming and staging possibilities.
KNIGHT OF DREAMS, or A Modern Pygmalion and Galatea By John Wilson Dodge (Book and Lyrics by May Hewes Dodge)	3 Acts 90 Minutes	2 Soprano 3 Alto 1 Tenor 2 Baritone 1 Bass	Mixed 4 Part Treble 3 Part	Girls Art Students Athenian Girls Witches Men Art Students Athenian Men	Male Artist Male Sculptor Female Artists (2) Colored Janitor Colored Girl Farmer & Wife Witch	Artist's Studio in N. Y. Artist's Studio in Ancient Greece	$1.00 Complete with Dialog	$1.00	For Rental	A mixture of romance, melodrama and comedy in the transition of scene and characters from a Greenwich Village studio to Ancient Greece. Music always tuneful.
THE LITTLE SCARLET FLOWER. By Bryceson Treharne (Book and Lyrics by Monica Savory)	3 Acts 120 Minutes	2 Soprano 1 Mezzo 2 Alto 2 Tenor 1 Baritone	Mixed 4 Part Treble 3 Part 4 Part	Girls Peasants Court Ladies Men Peasants	Peasant Boy Farmer Rural Official Old Woman Princess	Market Place Attic Bedroom	$1.00 Complete with Dialog	Full Directions in Score	For Rental	A quaint old-world story of love and jealousy, evil plots and magic spells. The musical score is of unusual high quality. Costuming and staging colorful, but inexpensive.
THE MAGIC WHEEL. By Jessie L. Gaynor and F. F. Beale (Book and Lyrics by Alice C. D. Riley)	2 Acts 150 Minutes	3 Soprano 1 Alto 3 Baritone 1 Bass	Mixed Unison 2 Part 4 Part Treble Unison 2 Part	Girls Court Ladies Dutch Peasants Fairies & Birds Men Court Gentlemen Peasants Hunters & Soldiers	Burgomaster Witch Prince Nymph Army Officer Duke Cuckoo Clock	Forest Clearing Village Park	$1.50 Vocal Score only	Includes Libretto 25c	None	A delightful fairy story of witchery, magic and mysticism. The music is melodious. Attractive incidental numbers, including dances.
THE MARRIAGE OF NANNETTE. By Louis Woodson Curtis (Book and Lyrics by Agnes Emelie Peterson)	3 Acts 120 Minutes	3 Soprano 3 Mezzo 1 Alto 4 Tenor 1 Baritone 4 Bass	Mixed 4 Part Treble 3 Part Men's 4 Part	Gypsies French Villagers Servants	Court Gentlemen Inn Keepers Court Ladies Gypsy Chief Gypsy Girl Highwaymen Notary Peddler A Bear	Courtyard of French Inn	$2.00 Vocal Score only	Includes Dialog and Lyrics 50c	For Rental	Lyrics and melodies of romantic charm. Solo and group dances. Splendid opportunity for presenting to advantage a large chorus. Elaborate or simple staging.
THE PENNANT. By Oscar J. Lehrer (Book and Lyrics by Frank M. Colville)	2 Acts 120 Minutes	2 Soprano 3 Alto 2 Tenor 2 Baritone 1 Bass	Mixed 4 Part Treble 2 Part 3 Part Men's 4 Part	College Girls Football Players	Football Captain English Lord Jewish Peddler Rube—later Dude Modern Middle Aged Man Society Matron Young Widow	College Campus	$1.00 Complete with Dialog	None	For Rental	Pretty tunes, college young men, bright girls, a dance here and there, just enough romance, just enough villainy and plenty of wholesome humor.
THE GHOSTS OF HILO. (Book, Lyrics and Music by Paul Bliss)	2 Acts 90 Minutes	1 Soprano 2 Mezzo 1 Speaking Part	Treble 2 Part	Hawaiian Girls	Hawaiian Princess Sorceress Hawaiian Girls (2)	Hawaiian Wood Scene	$1.00 Complete with Dialog and Stage Manager's Guide	In Vocal Score	For Rental	May be given indoors or outdoors, afternoon or evening. Haunting melodies, catchy rhythms and picturesque Hula dances. Fascinating, mysterious plot and picturesque staging possibilities.



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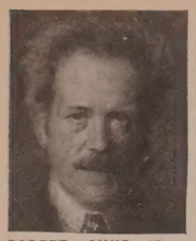
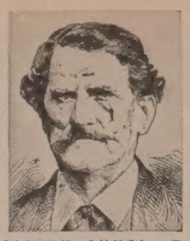


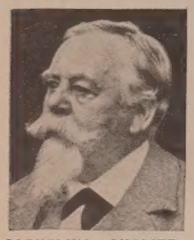
ROBERT GUND—(Sometimes written Gound)—B. Neuhausen, Switzerland, Nov. 18, 1865; d. June 26, 1927. Comp. Pupil of Reinecke at Leipzig. Wrote a symp., ch. mus. and songs.



JOSEPH GUNGL—B. Zsámbék, Hungary, Dec. 1, 1810; d. Weimar, Jan. 31, 1889. Comp., cond. Attained great popularity as dir. of his orch. and band. Wrote over 300 marches and dances.

GLENN DILLARD GUNN—B. Topeka, Kan., Oct. 2, 1874. Pia., cond., educator. Grad., Leipzig Cons. Fd'r Gunn Sch. of Mus., merged with Chic. Mus. Coll. (1930), of which he is now V-pres.

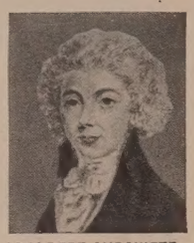
HERMAN GURA—B. Breslau, Apr. 5, 1870. Baritone, dir., teacher. Studied in Munich. Sang in various Ger. cities. In 1911 was dir. Komische Opera, Berlin. Voice teacher in Berlin.



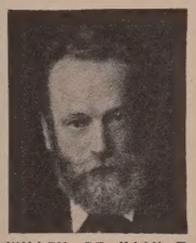
CORNELIUS GURLITT—B. Altona, Ger., Feb. 10, 1820; d. there June 17, 1901. Comp. Pupil of Reinecke. Prof. in Hamburg Cons. R. Mus. Dir., 1874. Pia. teaching pieces best known wks.

HENRY GURNEY—B. Phila., Oct. 11, 1873. Tenor singer, teacher. Pupil of W. W. Gilchrist and Hugh A. Clarke. Sang in opera in Italy. Appeared with Bispham, Scott. Res. Phila.

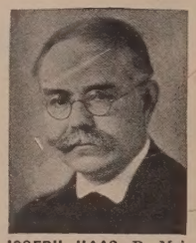
WILLIAM GUSTAFSON—B. Arlington, Mass., Nov. 23, 1887; d. N. Y., Mar. 10, 1931. Op. bass. For eleven yrs., with Metro. Opera Co. Created *Marcus* in Deems Taylor's "King's Henchman".



ADALBERT GYROWETZ—B. Budweis, Bohemia, Feb. 19, 1763; d. Vienna, Mar. 19, 1850. Comp., linguist (six languages). Amazing no. of wks. in all forms, incl. 60 symphs., are now forgotten.



WILLEM DE HAAN—B. Rotterdam, Sept. 24, 1849. Comp., cond. Studied at Leipzig Cons. In 1895, became court director at Darmstadt. Wrote operas, cantatas, songs, piano pieces.

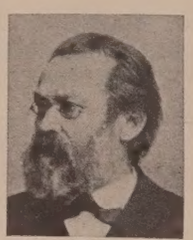


JOSEPH HAAS—B. Mailingen, Bavaria, Mar. 19, 1879. Comp. Stud. in Munich and Leipzig. Since 1921, prof. at Munich Cons. Writer of orch. and ensem. wks., organ and pia. pcs., choral wks.

ALOIS HABA—B. Wisowitz, Moravia, 1893. Comp. Trained at Prague and Vienna Cons. His varied wks. employ the quarter-tone scale. In 1921 moved from Vienna to Berlin.

FRANÇOIS-ANTOINE HABENECK—B. Mézières, France, June 1, 1781; d. Paris, Feb. 8, 1849. Comp., Vinst., cond. Dir. of Paris Opera 20 yrs. Was prof. of vln., and Insp-Gen. of Cons.

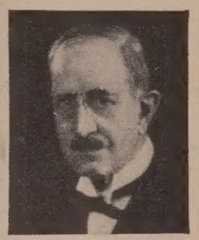
FRANZ XAVER HABERL—B. Oberellenbach, Bavaria, April 12, 1840; d. Ratisbon, Sept. 5, 1910. Theorist, mus. ed., authority on R. C. church-mus. Founded a Palestrina Soc. in 1879.



JOHANNES EVANGELISTA HABERT—B. Oberplan, Bohemia, Oct. 18, 1833; d. Gmunden, Sept. 1, 1896. Comp., org. From 1861, org. at Gmunden. A prolific writer of ch. mus.

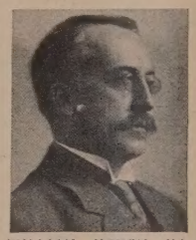
ARTHUR HACKETT—B. Portland, Me. Lyric tenor. Bro. of Chas. Pupil of Hubbard. Soloist with Boston Symph. (21 appearances), Phila. Orch. & others. Toured with Farrar and Melba.

CHARLES HACKETT—B. Worcester, Mass., 1889. Op. tenor. Stud. in Boston with Hubbard. Oper. appearances Italy, London, Paris. Début with Metro., N. Y. (1919). With Chi. Civic (1923).

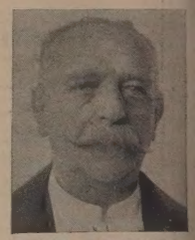


KARLETON HACKETT—B. Brookline, Mass., Oct. 8, 1867. Vocal teacher, critic, author, dir. Lecturer and writer on mus. subjects. Cont'r. to The Etude. Pres., Amer. Cons., Chicago.

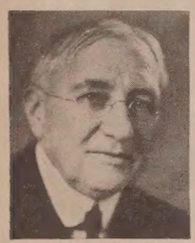
HENRY HADLEY—B. Summerville, Mass., Dec. 20, 1874. Eminent Amer. comp., cond. His many notable orch., oper., and choral works place him in the front rank of American composers.



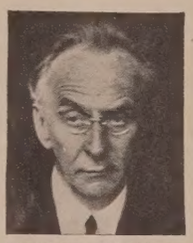
WILLIAM HENRY HADOW—B. Ebrington, Eng., Dec. 27, 1859. Author, ed., musicologist. His distinguished work in the cause of Eng. music won him the honor of Knighthood.



ARTHUR D'HAENENS—B. Brussels, Mar. 24, 1845. Comp. Studied at Brussels Cons. At 16, published his first composition. His pieces attained great popularity in Belgium.

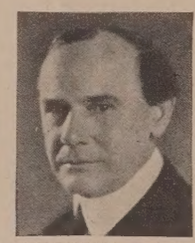


WILLIAM EDWIN HAESCHE—B. New Haven, Conn., April 11, 1867; d. Va., 1929. Comp., violinist, tchr., cond. For 10 yrs. on fac. Hollins Coll., Va. His vln. pcs. are widely used.



RICHARD HAGEL—B. Erfurt, July 7, 1872. Violinist, cond. Stud. at Leipzig Cons., and fr. 1900-1910 opera cond. there. In 1919 succeeded Hildebrand as cond. of Berlin Philh.

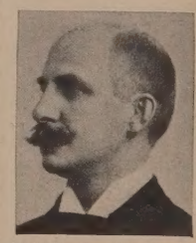
RICHARD HAGEMAN—B. Leeuwarden, Holland, 1882. Cond., comp., pianist. At 16 was ass't. cond., Amsterdam Royal Op. Cond., Met. Op., N. Y. (1907-22). Wrote op. "Caponsacchi". Res. N. Y.



ADOLF HAHN—B. Indianapolis, Ind., Jan. 13, 1875. Cond., violinist, educator. Mem. and vln. soloist with Cinn. Symph. 4 yrs. Was dir., Cinn. Coll. of Mus. Now head own violin school.

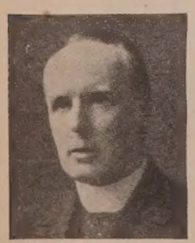
CARL HAHN—B. Indianapolis, Ind., Oct. 23, 1874; d. Cinn., O., May 13, 1929. Comp., dir., cellist. Grad., Cinn. Coll. of Mus. Among his successful sgs. are *The Green Cathedral* and *Trees*.

FREDERICK HAHN—B. N. Y. Mar. 23, 1869. Comp., violinist, author, educator. Stud. Leipzig Cons. Pres. and dir., Phila. Mus. Acad. Comp. of vln. pcs., author of "Practical Violin Study".



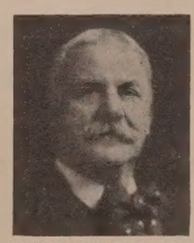
JACOB H. HAHN—B. Phila. 1847; d. Detroit, 1902. Educator. After three yrs. at Leipzig, settled in Detroit. Organized in 1875 the Detroit Cons. of Mus. Was active in M. T. N. A.

REYNALDO HAHN—B. Caracas, Venezuela, Aug. 9, 1874. Gifted comp. Stud. at Paris Cons. His successful works include operas, symphonic poems, choruses, songs, pia. pcs. Res. Paris.

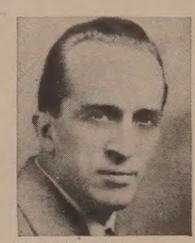


ROBERT G. HAILING—B. Scotland. Eminent Edinburgh comp., org. Appointed to his first position at 15. After 40 yrs. service in various churches, has retired. Works: anthems, organ pcs.

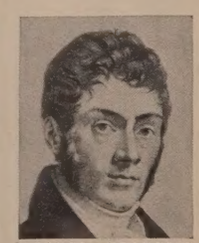
EDWARD DANFORTH HALE—B. Aquebogue, N. Y., Feb. 1, 1859. Educator, pia., cond. Form. fac. mem., N. E. Cons. Since 1905, dean Colorado Coll. Sch. of Mus. Author, text books.



PHILIP HALE—B. Norwich, Vt., Mar. 5, 1854. Emin. crit., ed., org. Stud. in Berlin and Paris. 40 yrs. a critic in Boston (recently retired). Wrote Boston Sym. Program Books (1901-33).

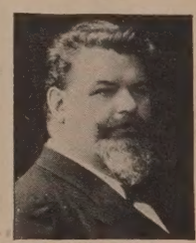


RICHARD HALE—B. Rogersville, Tenn., 1892. Baritone. Has sung with N. Y. Symph., and in London and Berlin. Sang in Amer. première of Stravinsky's "Les Noces" under Stokowski.



JACQUES-FRANÇOIS-FROMENTAL-ÉLIE HALÉVY—B. Paris, May 27, 1799, d. Nice Mar. 17, 1862. Noted comp. of many wks., his operas "La Juive" and "L'Eclair" best known.

ERNESTO HALFFTER-ESCRICHE—B. Madrid, Spain, Jan. 16, 1905. Comp. Pupil of de Falla. One of the most gifted of young Spanish musicians, his wks. have been well received.

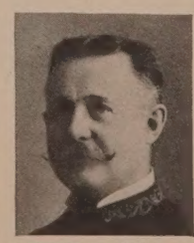


KARL HALIR—B. Hohenelbe, Bohemia, Feb. 1, 1859; d. Berlin, Dec. 21, 1902. Violinist. Pupil of Joachim; mem. of his quartet. Later formed own quartet which became famous. Toured U. S.

ADDYE YEARGAIN HALL—B. Irondale, Mo. Piano class exponent, lecturer, author. Has done notable wk. in furthering pia. class inst. Mem. special pia. comm., M.T.N.A. Studios in N. Y.

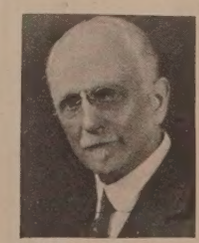
J. LINCOLN HALL—B. Phila., Nov. 4, 1866; d. Phila., Nov. 29, 1930. Comp., mus. publ. Grad. in mus. of U. of P. Fd'r (1895), Hall-Mack Co., Phila. Wrote anthems, gosp. sgs., cantatas.

MARIE HALL—B. Newcastle-on-Tyne. Gifted vinst. Studied with Wilhelmj and Sevčik. Appeared in St. James's Hall, London, 1903. Has made successful tours of Europe, U. S., Canada.

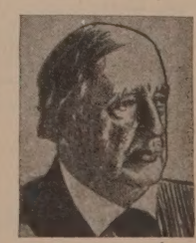


ROBERT B. HALL—B. Bowdoinham, Me., 1858; d. Richmond, Me., June, 1907. Comp., band leader. Formed own band, 1877. His marches, *New Colonial*, *Guard du Corps*, etc., widely known.

RUTH JULIA HALL—B. London. Pianist, org., lecture-recitalist. Studied in Germany and Italy. Assisting artist with Calvé on tour, 1923-24. Org., old John St. M. E. Church, N. Y.

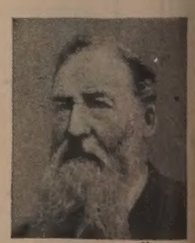


WALTER HENRY HALL—B. London, 1862. Org., chl. cond., author. Cond., Brooklyn Oratorio Soc'y 20 yrs. Since 1912, prof. choral mus., Columbia U., now Prof. Emeritus. Res. N. Y.



CHARLES HALLÉ—B. Hagen, Westphalia, Apr. 11, 1819; d. Manchester, Eng. Oct. 25, 1895. Noted pia., cond. Fd'r and cond., famous Hallé Orch. An intimate of Chopin and Liszt.

ANDERS HALLÉN—B. Gotenburg, Sweden, Dec. 22, 1846. Comp., cond. Pupil of Reinecke and Rheinberger. Was cond. of Stockholm Philh. conc'ts and Royal Op. Fac. mem. Stockholm Cons.



IVAR HALLSTRÖM—B. Stockholm, June 5, 1826; d. there April 11, 1901. Dramatic comp. Was dir. of sch. of mus. in Stockholm. His opas, operettas and chl. wks. have strong natl. characteristics.

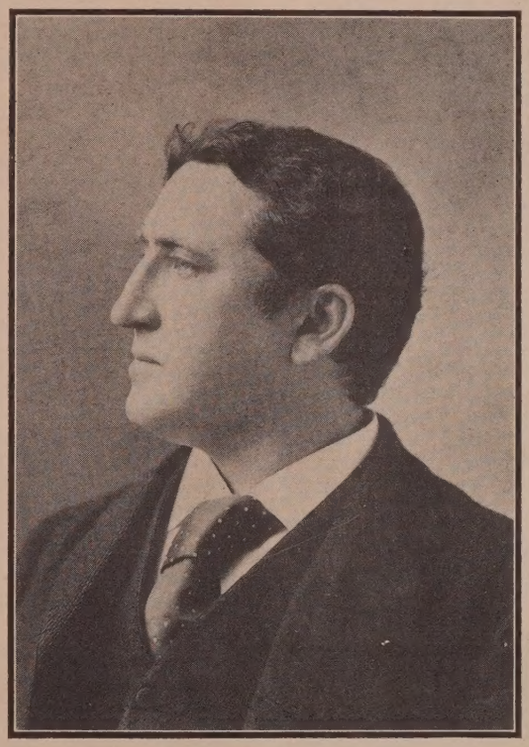
The Teacher's Vocabulary

JAMES GIBBON HUNEKER ("Jim", to all his loving friends) is widely recognized as the most brilliant, if not the most volatile, of the American music critics. Although his versatility took him to other fields than music, like George Bernard Shaw he started as a music critic. He, however, was a music critic to the end. Unlike Shaw, Huneker was no vegetarian æsthete but a man of full habit. He loved the good things of life, in more than an epicurean way. His evenings at Lüchow's famous restaurant, where he was the focal center of groups of distinguished artists and writers, made Knickerbocker history. There we used to see him with Anton Seidl and Raphael Joseffy. As he fell deeper and deeper into the arms of Gambrinus, he seemed to grow more and more scintillating, until in his circle laughter was uncontrollable.

Huneker's vocabulary was in a class by itself. He had an instinctive feeling for words, that seemed like a heritage from long lines of gifted literary ancestors. This was noticeable even as long ago as the early days of THE ETUDE. Huneker was the first editor engaged by the founder; and our magazine owes an unpayable debt to the struggles of those two men who actually starved to promote the ideals of this publication.

It would be difficult to imagine two more unlike characters than Theodore Presser and James G. Huneker. Mr. Presser, in his ideals and standards, gave something of the impression of a Presbyterian College President. "Jim" was instinctively a Parisian boulevardier.

Later "Jim" wrote for THE ETUDE a series of fanciful articles known as "Old Fogy." These Mr. H. L. Mencken declares to be the finest of all the many published volumes of essays from the rare pen of this master of critical thought, caught and so forcefully and deftly embalmed in inusitate words employed with a fine sense of verbal color and unfailing propriety. He achieved literary elegance without apparent effort, which, of course, is art.



JAMES HUNEKER
At the time when he was editor of THE ETUDE

When Huneker wrote about music he stood upon solid ground. He was himself a very excellent musician. In fact he was for a time assistant of that brilliant Hungarian-American master, Raphael Joseffy, when he was at the National Conservatory of Music in New York. He had a high regard for the profession of the teacher of music. In frequent conversations, however, he made it clear that he thought that many teachers were piteously weak in their teaching vocabularies. He had a feeling that teachers do not read nearly enough and that they confine themselves too much to one language and to one kind of reading. He was a great believer in the study of an alien tongue as a means of making the significance of words clear and for expanding the word range. He also felt that teachers should read in many fields, as well as in fiction and drama, so that new tools of expression might be acquired.

The teacher's vocabulary should be first of all accurate and impressive. It must affect the pupil's imagination in a beneficial way; and at the same time the thought must be delivered so that it may be retained as long as possible in the pupil's memory. The wise teacher first of all appraises the pupil's receptibility. The thought must be presented in words which are completely intelligible to the pupil, and no conscientious teacher dismisses a given instruction until he has the conviction that the pupil knows precisely what was intended to be communicated.

Many teachers talk far too much. We have listened to numerous lessons which were no more than mere examples of exhibitionism. That is, the teacher's sole purpose seemed to be to impress the pupil with that teacher's erudition and importance. We know of several teachers who now are struggling for pupils, who have driven scores of scholars away by trying to convince them of what a rare and renowned master they had been fortunate enough to procure. Better let the pupil make that staggering discovery himself. Other teachers deluge their pupils with terms away above their heads; and the result is that these poor students are soon drowned in confusion.

The worn-out, rusty, broken-down teaching vocabularies, upon which some teachers depend, are unquestionably responsible for their diminishing patronage. They seem to have adopted early in their teaching lives a set of *clichés* which they never vary. Here are a few samples:

"Keep your fingers curved!"
"Now relax more!"
"Don't hurry!"
"Don't pound!"
"Count regularly!"
"Eh-Eh-Eh-Eh-Eh-Eh-Eh!" —meaning, "You hit 'b' instead of 'b-flat,' you little numbskull!"
"Keep your eyes on the music!"
"Don't slump down in your seat!"
"Don't tighten your wrist!"

These terms are all good enough in their way; but when the teacher, without the sense and ingenuity to vary them, repeats them over and over and over, like a phonograph record, the pupil just naturally dies of didactic inanition.

The greatest teachers have been the simplest and most sincere personalities. You can make a virtuoso with English as direct as that of the King James version. Do not think that you have to "swallow the thesaurus" to win fame. Learn to use your words with ease and precision. By all means have a good musical dictionary, so that when you use a musical term you will be able to tell the pupil just what it means. If you are not exact, he will find it out and his respect for you will vanish.

It is always a very good plan to get the pupil to repeat in his own words the instruction ideas you have presented. "Now you tell me," should be a frequent recourse. Do not prompt him. If he hasn't a straight, clear concept of your given thought, go over the whole matter again. Do not take it for granted that, because you have explained a touch, a phrase, a rhythm or an expression mark, he has completely comprehended all you have said. Make sure. The writer has been misled many a time by pupils who said they understood, only to find on examination that they had an imperfect idea of it all.

We advise everyone to take up at least one foreign tongue and master it. You will be surprised how your vocabulary will increase in finding out the meaning and application of words in your own language. Remember that a generous, flexible vocabulary is one of the teacher's finest assets.

TRAVEL AND MUSIC

MUSICIANS are among the most persistent travelers in the world. Moreover, they travel with purpose and secure practical and cultural profits from these journeys. We are not referring now to the concert singers and performers, who are on the road as much as the most seasoned *commis-voyageur* who ever carried a sample case around the world. Nor do we refer to students of music who by the thousands go to all parts of America and Europe, shipward, trainward and 'planeward, in search of education. We refer more particularly to music lovers who, having had a breath of the romantic atmosphere of music in their own land, become musical addicts and want to hear the music of all lands *in* those lands. Being people of culture and understanding, they are encouraged to travel, not from mere spasmodic curiosity, but in a more leisurely fashion, becoming acquainted with the lands they visit by adequate residence, rather than by flying trips. No wonder our European friends are often horrified by some of the brainless tourists that America has permitted to be at large. We remember one girl who stood giggling before an awe-inspiring eruption of Vesuvius and said, with a moronic smile, "Isn't it just the cutest thing?" Musicians, fortunately, are not in this class.

The travel bacillus is one for which a curative serum has never been found; and those who have it hope and pray that one never will be discovered. For anyone with imagination, who, by study or by training, has dreamed of new experiences under different conditions and under new flags, travel becomes one of the greatest joys in the world. There is no substitute for it. In these modern times it has become one of the most luxurious of sports for those with large means; and, for those with more moderate resources, travel joys are available now as they never have been before. "But," you say, "it is impossible for me to make a trip to California, or Havana, or Florida, or Mexico, or Europe." This may be very true in a few cases, but in most instances it is merely a matter of preparation and saving. Preparation, because, if you go abroad with a full pocket-book and an empty cranium, you might as well stay at home. The first thing then is to visit your library and read every travel book in which you are interested. Then get out your atlas and go map traveling. It's "lots of fun," even though you never leave your threshold.

Meanwhile, start a Travel Fund at your bank. It may call for two or three years of saving; but, if you really want to go, it will become one of the most interesting games you have ever played. You know how a Christmas and Vacation Fund mounts up. Two or three years soon fly, and before you know it you will be walking up the gangplank, waving your handkerchief to others on the dock who have not taken this tip. While your Travel Fund is accumulating, shop around among travel agents and find definitely what you want to do. They will furnish you with abundant valuable literature gratis. Brush up your French, your German, your Italian or Spanish with a teacher, or with the remarkably resultful language records available; so that before leaving home you can take pride in the feeling that you are bound to arrive with the means of intelligent enjoyment and appreciation of what you have prepared yourself to see and hear.

Nearly one-half of a billion dollars (according to the Financial Chronicle) was spent by Americans abroad in 1932. Unquestionably a noteworthy part of this money was drawn by music and music study opportunities. This in turn is profitable or unprofitable in proportion to the amount of preparatory reading and study the traveler or student has made prior to leaving our shores. One ETUDE enthusiast wrote us, "My journey through France, Italy, Germany and Belgium was made twice as interesting and profitable to me by the articles I had read in THE ETUDE."

Your editor has traveled some one hundred thousand miles outside of his native America. While in much of this the same ground has been retraced, he finds himself more eager for foreign journeyings than ever before—especially because of the vast improvement in the means of travel. All over Europe he has encountered hundreds of fellow Americans, to whom the mention of THE ETUDE has been always a fortunate means of introduction. It is in this way that he has learned of the extraordinary number of "musicians abroad." In practically all cases they have been thrilled by their visits to hallowed spots in musical history and have had their musical understanding greatly enriched.

WHAT OPERAS DO AMERICANS PREFER?

OVER four thousand performances of opera have been given at the Metropolitan in New York during the twenty-five year dynasty of Mr. Gatti-Casazza, according to Edward Robinson in an article in "The American Mercury" for last October. While deploring the opera as "the institution which for many decades has been a major obstacle to the development of a truly indigenous American music," he gives as one of his chief criticisms the following figures on some of the traditional organ grinder's list of the number of performances given during this quarter of a century:

"Aïda"	180
"La Bohême"	160
"I Pagliacci"	157
"Madame Butterfly"	148
"La Tosca"	132
"Cavalleria Rusticana"	125
"Rigoletto"	98
"Faust"	97
"La Traviata"	95
"Il Trovatore"	81
"La Gioconda"	78
"Manon"	70
"Lucia di Lammermoor"	63

The writer of the article calls attention to the fact that the combined performances of great works of the class of Mozart's "Don Giovanni," Verdi's "Falstaff," Weber's "Euryanthe," and so on, during the same period amounted to only one hundred and eighty-three.

What does the gentleman expect? "Mr. Gatti" and the Metropolitan directors have had the practical problem of keeping the great show going. In other words, they were in the business of opera and their stock in trade was composed of opera seats—about the most immediately perishable stock in the world. Five minutes after the curtain rises, the unsold seats are junk.

Your editor has seen, either here or abroad, and hugely enjoyed most the great operas rarely performed. However, if the American public, which, like all publics, advances slowly and refuses to go to see any opera except those in which it finds delight, does not patronize the rarely given masterpieces, let us not rail at the public. The public knows what it wants for the time being, and when it comes to learn to like better things it will demand them. More than this, you cannot change public opinion by scolding the public. We are going ahead slowly. Fifty years ago "Il Trovatore" would have had the batting average. Today it is Verdi's superior "Aïda," but not his supreme "Falstaff." Mr. Robinson's article showed a splendid knowledge of his facts.

FAVORITE PUPILS

THE variability of musical talents is such that it is almost impossible for the music teacher not to have favorite pupils. Liszt quite naturally became the favorite pupil of Czerny, as he was even in his childhood the most brilliantly gifted student that came to this teacher. So it is with every teacher, great and small; the ones whom the gods have favored become, as a matter of course, favorite pupils.

The diplomatic teacher will recognize this quite natural contingency and strive to control an over display of pedagogical affection, which turns into favoritism and wins the jealousy of other pupils. We have known of several very excellent teachers who have been so carried away with the attainments of very able pupils that they have neglected their other pupils and consequently lost valuable business as well as done much injustice to patrons from whom they have received fees paid in good faith.

It also happens that the "ugly duckling" pupil is merely one whose development is protracted. Such pupils, in the long run, may become the most distinguished. Verdi was such a one. His early teachers saw no promise of greatness in his first efforts. The conscientious teacher is the one who considers the difficult pupil, struggling to learn to play for the sake of self culture, quite as interesting and important a problem as the scintillating genius who promises to become a virtuoso and eventually an "advertisement" for the teacher. Let us work for musical art, not for advertisements. Somehow, in the long run, this is usually the most profitable course for the teacher.

The Education of a Conductor

By the Internationally Famous Conductor of the New York Philharmonic-Symphony Orchestra

Bruno Walter

An Interview Secured Expressly for The Etude

By R. H. Wollstein

THE EDUCATION of young conductors is, for the most part, still auto-didactic in character. Score reading and instrumentation are taught, to be sure, but the many more vital elements of conducting still remain unclassified—matters which the student must seek out and acquire for himself. Thus, while we have "piano schools" and "violin methods" aplenty, there is no standard conservatory or curriculum for the training of conductors, and for the excellent reason that the background of the conductor's post is entirely too vast to be surveyed under any one heading.

Let us turn, for a moment, to the director who trains young actors for the stage. He must, of course, possess an accurate knowledge of all branches of dramatic technic, but he must offer a great many other qualities in addition to mere stage-craft. He must know literature and history and textiles and costuming and lighting; he must be able to use his own knowledge in such a way as to draw forth the best from those under him, without dominating or submerging them. Most of all, he must know human nature. He cannot coach *Othello,* let us say, without a flexible ability to gauge the manifestations of jealousy. The operatic conductor is just such a teacher in relation to his singers, and the quality of his leadership depends upon the extent of his own knowledge and experience. That is why no single "school" can cover the question of what a conductor should know. He should know everything! Thus, I can but outline a very general program, supplementing it with certain specific practices which I have found greatly useful in my own work.

Early Specialization Harmful

IN THE first place, is our young conductor to prepare himself for operatic or concert work? Each field carries requirements of its own. In my opinion, a beginner should train himself in both branches, reserving all specialization for a later time, when the hand of chance or his own more mature preference may point the way into one of the two more circumscribed fields. It is self-limitation, and therefore an error, to specialize too soon—just as it would be an error for a medical candidate to attempt to specialize in otology without a thorough grounding in general medicine.

Perhaps the most frequent question put to me is, just where shall the young conductor begin his studies? Shall he learn the violin, the cello, the flute, the oboe, the horn? Later he must draw his effects from all these instruments, without playing any of them. Which, then, shall he know best? My advice is to begin with a thorough study of the piano. I counsel this for several reasons. First, the piano is, beyond doubt, the most complete of all instruments. Upon the piano one can most nearly reproduce harmony and polyphony as well as imitate the blending of the different tones simultaneously sounded by the various instruments of the orchestra. Thus, the student can obtain at first hand an actual effect of the notes of the score. This is invaluable for beginners, since the fluent reading of scores—the ability to transmute, at sight, the visual aspects of notes into the aural effect of sound—comes only years later, as the result of constant practice. No youngster can, or should, be required to master the full tonal value of a score, simply by looking at it. But the mastery of the keyboard will enable him to approach those tonal effects, at least in a limited way and by his own effort. And what he does for *himself* is always more valuable than what is done for him.

Visiting the Instruments

POSSIBLY it may interest you to know that I play no instrument except the piano. I began my career as a pianist and tried to learn the violin only later in life; but, with the mastery of one instrument to my credit, I could not bear the sheer nervous strain of beginning another, with its elementary scratching, and I gave it up! I have never felt the want of other instruments. Possibly others may not agree with me. I can tell you only of my own experience. I have, however, made an accurate study of the uses, scope, handling and effects of the other instruments, and such knowledge is, of course, essential. I often attended lessons in violin, cello, flute and horn playing, in order to acquaint myself with their individualities. Later I learned about them from my men. And I believe such class-visiting to be of the greatest value. Whatever instrument you may play, "visit" the others, and learn all you can about them. It is not necessary to be a *virtuoso* upon an instrument, in order to gauge its effects.

Another reason why I believe the piano to be of greatest importance to the young conductor is the fact that it is the most useful instrument in learning to play with other people. And that is the very lifeblood of conductorship. The young conductor should get all the practice he can in accompanying singers and in playing chamber music with other instruments. This step in his training can hardly be stressed enough, for it is the only means at his disposal for acquiring the flexibility of performance, the constant give-and-take which forms the basis of all group playing.

The capable conductor is always conscious of the fact that *leading* must be blended with *following.* In the ultimate interpretation of a score, certainly, he is free to lead his co-workers according to his own conception; and yet, through all the sheerly mechanical routine of singing or playing, he must follow their needs, must learn how to make allowances. In accompanying a vocal score, for example, the conductor knows that his most ardently planned interpretation is at the mercy of the singer's technical standards, and often of his purely human need to breathe! And if this need of breath does not fall coincident with a rest in the music, the entire rhythmic pattern can be thrown out of adjustment unless the conductor is perfectly schooled in the art of following his soloist. He must, moveover, give similar consideration to his wind instruments. Let us say, then, that the conductor *leads* his co-workers spiritually, although he must *follow* them in the matter of technical and physical needs. And this combination of give and take can be mastered only by active, constant practice in accompanying and ensemble playing.

BRUNO WALTER
Conductor of the New York Philharmonic Orchestra

Clef Mastery

NEXT IN our list of requirements for the young conductor is the ability to read music as fluently as printing. This is largely a matter of assiduous practice. Still, "reading music," as we commonly understand the term, covers only the treble and bass clefs, and these are but a part of the conductor's field of activity. He must be equally familiar with the C clef, placed on the fourth line for the tenor and on the third line for the alto voices; and, in addition, he must be able to read into a score the necessary adjustment of tone for trumpets, clarinets, horns, and so forth, which follow regular clef notation, but with different values. As a boy, I taught myself to read the different clefs by beginning with the chorales of Bach, with their separate clefs for the soprano (or discant), alto, tenor and bass, then progressing into symphonic literature by way of the briefer and easier scores of Haydn. It is excellent practice!

Though I have dwelt upon the importance of piano playing, it is immensely valuable, of course, to begin working at the orchestra scores themselves as early as possible. At first, the fifteen to eighteen lines of music which embrace the normal score may offer difficulties, but practice enables one to encompass them. As a practical bit of advice, it is helpful always to trace the thematic relationships between the various instruments, so that, after a while, the meaning stands out clearly at a glance, with the result that one grows used to reading, not fifteen separate lines of music, but three or four musical groups, where the pattern is developed, now by the convergence of violins, flutes and horns, now by cellos, violas and woodwinds. Through all the years of practice that truly fluent score-reading requires, it is always advisable to train the ear by playing the scores actively at the piano, instead of simply reading them through.

Broadening the Tastes

THE READING and playing of scores is necessary, not only for fluency, but as a means of familiarizing oneself with musical literature. A young conductor must early train himself to catholicity of taste. He cannot afford to consult his own preferences, no matter where they lie. He must learn to read, to know, to play, and, most of all, *to absorb the spirit* of all the music he can lay his hands on—songs, arias, operas, concertos, classic symphonies chorales, "program music"—everything.

And of course his knowledge of musical forms must not be merely passive. He must know how to score and to make arrangements. He must be able to transpose at sight, and to "adjust" a badly scored

composition through a thorough knowledge of instrumentation.

When he has acquired a fair mastery of all this, at last, he is ready, not to mount the podium, by any means, but, rather, to raise his eyes a little above the basic needs of *materia musica,* in order to explore those colorful outlying fields of accomplishment which have nothing to do with music, yet without a knowledge of which no conductor can hope to be more than a mere beater of time. He must acquaint himself with the principles of dramatic technic and stage management, regardless of the fact that, twenty years hence, he may be called to direct a symphony orchestra in a city that does not even have visiting opera! He must know history and literature and the spiritual significance of the various epochs. He must be able to weave a rich pattern of associations. The name "Zaïre," for instance, must call up before him not only its author, Voltaire, but an entire epoch, an entire train of thought, the spirit which dominated the France of the hardy Encyclopædists, and the Germany of Frederick the Great, in Sans-Souci. Pictures must rise up before his mental eye. A rococo garden must mean to him not simply an array of orderly hedges and statues but the crystallization of an attitude of mind.

Acquiring the Indefinable

ALL THIS involves a training which is given in no school that I know of and which is rather a hobby with me. I shall call it, then, a "Self-Schooling in the Spirit of Style." It is important enough for the interpretation of any music but vital to the mounting of opera. Suppose, for a moment, you have mastered stage technic, as such. Suppose, further, that you are called upon to coach operatic performers in regular repertoire. Certainly, you cannot coach the Troubadour, *Manrico,* in the same way you would *Siegfried.* Even in the works of the same composer, you would not conceive your performance of "The Magic Flute" along the same lines as "Così Fan Tutte." How, then, are you to learn to make your distinctions? Simply (or, perhaps, not so simply!) by acquiring a feeling for style. By reading, comparing, studying and steeping yourself in the contemporary spirit, the *Zeitgeist,* of the epochs of notable achievement. It is a training which you must give yourself. It is a training, further, which seems not like work but the rarest sort of pleasure.

And, finally, we come to the most important, perhaps, of all the conductor's prerequisites—the ability to deal with people and to bring out the best that is in them. The conductor must early realize that he works through his men, that the instrument upon which he plays is human personality. If he centers his thoughts about himself, he is doomed from the onset. When one considers that the highest goal a conductor can attain depends on his power to induce enthusiastic coöperation in a hundred men, it seems only reasonable that his knowledge of human nature must exceed even his knowledge of scores!

Training in Understanding

POSSIBLY the first gesture of goodwill a conductor can make towards his men is to learn to speak to them in their own language. Further, he must soon let them feel that he respects them, that they are his co-workers, not his employees, that he accords them the same human dignity that he expects to receive from them, that he intends, not to browbeat them into submission, but to depend upon them for loyal and spontaneous help. And, of course, he *really must feel that way!* Flattery and a pose won't do. A person who lacks innate sympathy for his fellow-beings will never make a good conductor any more than he would make a good general. Possibly the finest practice in human contact of this sort is teaching.

I should seriously advise our young conductor to include a few years of music teaching in his preparation. Let him give lessons; let him coach ensemble groups; let him form a small orchestra; let him exercise himself in inspiring other people to give him the best there is in them. And he will discover, in the process, that he has learned more than he has taught, for nothing clarifies an idea as accurately as imparting it to others.

The actual manipulation of the baton I have not yet touched upon. Here it is best to begin by imitation. A purely personal style of baton-technic develops only later, with practice, and requires years to master, even for the most gifted musician. The baton, after all, is less a stick than a temporary continuation of the nerves of the hand, which must provide a visual suggestion of tonal effect to a hundred different men. From them it must draw the same subtleties that fingers draw from keys or strings.

Tools of the Spirit

SAVE FOR his baton, the conductor uses invisible tools. He works in the realm of thought and ideas and demonstrates his prowess solely through his ability to guide other men's playing. And, though he may have the least to show, he also has the most to learn! He must approach the piano as a pianist; the reading and performing of ensemble work as a professional accompanist or coach; dramatic technic as a stage director. He must master the properties of instruments and acoustics as an engineer would; he must learn languages, history and literature as a candidate for a college degree. He must know how to sway human beings as an orator or a general. And yet, at a comparatively early stage of his training—which actually covers an entire lifetime of work—he must mount the podium, to lead and teach. And his ability to do this while his own training is still in a formative stage can be explained only by the mysterious workings of what we call "talent," *the power to anticipate future experiences through intuition.*

The need to depend upon such intuition, though, does not constitute a danger to the sincere and conscientious artist. On the contrary, he is spurred on by the realization that he must work for daily improvement, daily enlarging of experience. His way is a long one, and he must live in the fervent intention to be, at seventy, a much better conductor than he was at only sixty-nine!

SELF-TEST QUESTIONS ON MR. WALTER'S ARTICLE

1. *In what ways will study of the piano assist the conductor?*
2. *In what sense may the conductor be said to "follow"?*
3. *What are the advantages of acquiring historical background?*
4. *What should be the conductor's attitude toward his men?*
5. *Make an outline of the ideal course of training for the conductor.*

Stage Fright and How to Cure It

By Philip Gordon

STAGE FRIGHT is the pausing before a difficult performance and saying to yourself, "I am afraid I cannot do it." Your heart hammers against your throat, your knees shake, your mind goes blank. When you begin to play you forget the notes, your fingers get paralyzed, and the result is disaster.

What causes this attack? Simply a feeling of panic, and of a nameless, causeless, reasonless fear induced by a highly exaggerated notion of your momentary importance combined with a doubt of your ability to come up to expectations. The young child is not a victim of stage fright. He becomes subject to it at about the age of fifteen, and, if it is not routed out in a few years, it will probably become a fixed and almost incurable habit.

For, like all diseases, stage fright is better prevented than cured. It is easier to develop a free, confident stage manner than to acquire calmness and poise after suffering misery and humiliation.

There are four roads to prevention: (1) Confidence based on thorough preparation, (2) Concentration, (3) Ease and comfort, (4) Experience. These we shall consider briefly.

(1) Confidence in your ability to do what you wish to do is the first essential in the battle against stage fright. But confidence that does not rest on a firm basis of thorough preparation collapses as soon as you set foot on the stage. Young performers make the mistake of attempting music that is too difficult for them and appearing before their audiences needing from a week to a month longer in which to practice. The result is failure. It is impossible to see how it could be anything else.

The explanation is usually, "I played it perfectly at home a little while ago." More likely you got through it merely without breaking down. For, did you play so that every measure, even the most difficult, seemed easy? Were the little intricacies gone over hundreds of times until you knew them thoroughly?

That "Panicky" Passage!

IF NOT, as you approach that difficult passage in a public performance, you will begin to realize suddenly that it is the hardest part of the piece; you will recall the times at home when you didn't repeat it; you will begin to wonder whether you can play it without a mistake and to fear that you will probably bungle it. And you do, thoroughly and completely!

Do not hope to play any piece in public without getting stage fright unless you have prepared it so well that you are master of the most intricate detail: only then can you have confidence in your ability to acquit yourself creditably. Do not try to play the most difficult music you can find. Play something that you mastered a year ago. Better choose *Für Elise* and come through with flying colors than butcher *The Appassionata* and be disgraced.

(2) The second point is concentration. There comes to mind the case of a young pianist who often forgets her notes when playing in public. She gets lost, flounders about, rights herself, then plays perfectly to the end. She knows her piece and is not afraid of the technical difficulties, but, as a rule, she does not concentrate. Her mind wanders from her work and she forgets what to do next. The result is panic. But when she determines to center her mind on the thing she is doing and stop thinking about distractions on the stage or in the audience, she plays excellently. Frequently we hear performers say, "I am frightened before I play, but with the first note all fear vanishes." The reason is simply that concentration drives away all distracting thoughts, one of which is the fear of failure.

There is a famous singer who suffers an agony of stage fright every time she has to appear before an audience. She says that she thinks of her great reputation and then wonders what would happen to it if she should make a bad slip. Such a state of apprehension is as unpleasant as living in the fear of some day falling and breaking one's neck, or trembling every time one rides in a railroad train because there might be an accident. The cure is to put your mind on your work and forget everything else.

That Pestering Pin!

BUT SUCH concentration cannot be attained unless there is (3) absence of all unnecessary physical discomfort. A concert is all too often made an excuse for new and therefore stiff and annoying clothes—the first evening gown or "longies," painful "squeeky" shoes and tight collars. Nothing seems quite to fit. Yet you cannot play the piano and worry whether the pin stuck in at the last moment will "stay put." There must be absolute ease and comfort: everything must be avoided that has a tendency to destroy equanimity. Get used to your clothes, break in the new shoes, practice in the evening gown, and do not try to make music with a tormented body.

(4) The last point is experience on the stage. Nothing is so reassuring as the knowledge that you have played successfully before other audiences. Therefore try yourself on all the audiences you can. The strangeness of the stage and its surroundings sooner or later wears off and you feel that you are in a familiar place. You may say that this robs public appearances of their excitement and glamour. That is exactly what is wanted. Excitement and glamour feed stage fright; calmness and a business-like attitude destroy it. The spirit may glow, but the working apparatus should be very, very cool.

Therefore take plenty of time before beginning to play. Bow without haste; look over the audience and wait for them to become entirely quiet and settled. Make yourself comfortable on the piano bench. Sit quietly and do not fidget. All your muscles must act, with reason and with aim. Get firm control of them. Breathe slowly. In this way the heart action is brought back to normal. Measure your distance from the keyboard; try the pedals. Finally, when you are completely at ease, center your thoughts on your playing and let nothing divert your attention until the piece is finished.

The Half-Landing Soprano

The Claytons had recently amassed an immense fortune and Mrs. Clayton intended to spare no effort nor expense to break into society.

"I think," said she, to her husband, one morning, while she was engaged in arranging a musical program, "that we will have a mezzo-soprano."

"All right, all right," replied Mr. Clayton, nervously, "go ahead and see an architect, but don't bother me about it."

Berlin, The Weltstadt of Music

Twenty-first in the Series of Musical Travelogues

By James Francis Cooke

BERLIN is a Weltstadt—ask any German. It is as futile to try to capture a Weltstadt with a few hundred words as it would be to snare an elephant with a butterfly net. The most we can hope to do is to release a few glimpses of those phases of life which are less familiar to the average reader. Berlin, the *Weltstadt*, for instance, is so vast, from the musical standpoint alone, that whole volumes could be written about it. The writer collected abroad at least ten thousand pages of reference material bearing upon German musical institutions; and this great and baffling mass of books and booklets is piled at the moment upon his desk. This is the mine from which he hopes a few nuggets may come for the reader.

What, then, is a *Weltstadt*—a world city, a metropolis? The Germans point with pride to the very cosmopolitan nature of Berlin, as the English do to London, the French to Paris, and Americans to New York. Yet, from a national standpoint, the cosmopolitan nature of the *Weltstadt* makes it a far less significant representative of a country than many a smaller city. Indianapolis, Tulsa, Springfield (Massachusetts), Richmond and Spokane, are far more American than New York or Chicago. Berlin represents the strength of Germany; but surely, if you want the real flavor of Germany, you must go to Munich, Nuremberg, Bremen, Rothenburg, Würzburg or Karlsruhe. Not that Berlin is not German. It is a mixture of all Germany, with the imprint of many other countries. No nation has fought harder than Germany to preserve its national elements. This even affects the language, and such an international word as "telephone" is preferred by the Germans in its typically Teutonic form of *Fernsprecher* (far-speaker).

A City with Personality

PARIS IS LUMINOUS, Rome is majestic, London is ponderous, Venice is dream-like, as are Seville, Rothenburg, Carcasonne—all of them, dreams. Berlin is energetic—not with the energy of Pittsburgh, Manchester or Essen, with their belching chimneys, "portholes of Hades," but with a kind of dynamic reservoir of unseen power, hidden under an attempt to mask this power with Grecian architecture and Parisian gaiety. Some people have called it the most American European city, but it is not nearly so American as some streets of Madrid, Stockholm or Glascow. It covers a vast territory, like London and New York, and with this comes the feeling of loneliness, a loneliness one never knows, for instance, in Vienna. At night this often is translated to *Heimweh*—the homesickness that countless neon lights only serve to intensify.

The dimensions of the city are too great for any one of its inhabitants to care very much about many others; and so Berlin goes grimly about its business from morning to night, while its society splits itself into groups just like that of every other cosmopolitan center. The Bavarians do not understand this, and they hate it. The *Gemüthlichkeit* of their beloved Munich is fabricated here and there, but it is like a rubber plant in a snowstorm. If you want the real joviality of the indescribable *Gemüthlichkeit*, you must go to South Germany. Yet, apparently there is nothing that pleases the Berliner more than the quest of merriment, combined with libations, nourishment and music. Perhaps the best illustration of this is the modern creation of the Berlin *restaurateur*, Kempinski (a Polish-Teutonic Childs or Horn and Hardart), known as *Das Haus Vaterland*.

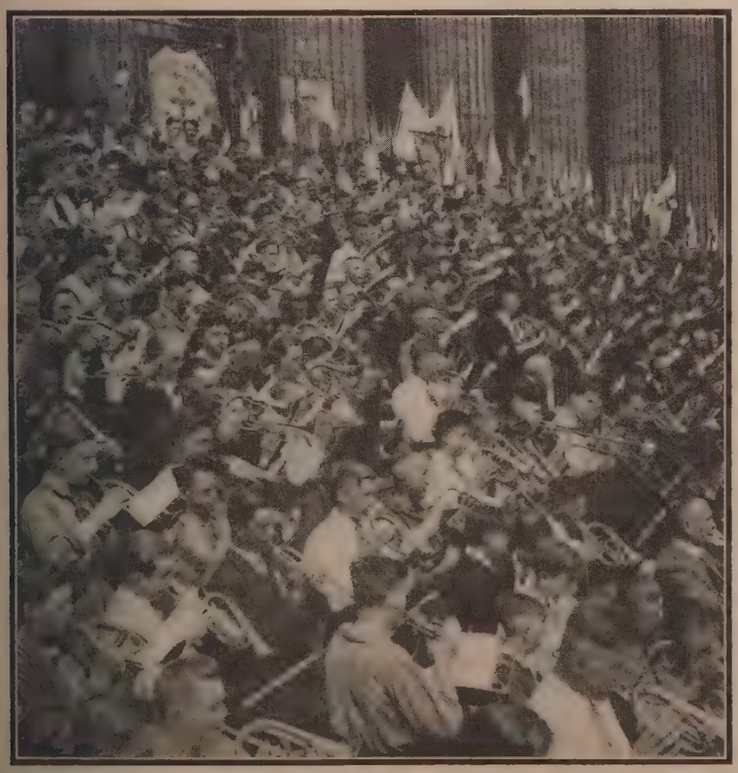
MAX REINHARDT'S PRODUCTION OF "DIE FLEDERMAUS" BY JOHANN STRAUSS AT THE DEUTSCHES THEATER OF BERLIN

New York boasts of its Empire State Building, the Tower of Babel of business, probably the most significant symbol of old Manhattan. Berlin boasts of Das Haus Vaterland, possibly the first department store restaurant of the world. Here, on the Potsdamer Platz, one finds, in one five-story modern building, eight or nine different types of restaurants. On the ground floor is a huge dining room which spills out upon the sidewalk terraces. This is just the ordinary garden variety of a good Berlin restaurant, seating about one thousand, and with the usual fine orchestra of about twenty or thirty players giving an excellent program of "classic" and popular music. The prices are very reasonable, the service excellent and the food of good quality. Go to another entrance, however, and, after paying an admission fee, you are admitted to a whole chain of restaurants, one a *Rheinterrasse*, with a beautifully illuminated diorama showing a vista of the river Rhine, another "Heuriger in Grinzing," a vista of that inimitably romantic suburban section of Vienna which we have described in another chapter; another is called "Zum Löwenbrau," a Bavarian restaurant, through one window of which there is seen a vista of the Bavarian Alps, made more realistic by flashes of lightning and the sound of thunder. Then there is a Wild West Bar, a Spanish Bodega, a Turkish Café and a Parisian Cabaret.

In every restaurant great care is taken to provide the appropriate musical setting. The Bavarian restaurant has the typical group of *Bauern* in shorts, and the Wild West Bar has what seem to be, from their dialect, a band of Harlem Negroes, banging away at jazz. The building is thronged —apparently thousands of happy people dancing, eating, drinking, singing. One sees nothing that could be called intoxication, but much hilarity of a quite harmless type. This huge eating house, with its musical obbligato and its trappings rivalling an American "movie cathedral," is perhaps the best expression of the middle class of Berlin and the way it chooses to entertain itself. Perhaps others would think that we should point out the *Kroll Garten* (acres of beer drinking ladies and gentlemen listening to very excellent music), or the *Traube* or Luna Park, or the *Treptow*. However, *Das Haus Vaterland* seems a little nearer to the middle class expression of Berlin than any other.

The Type that Tells

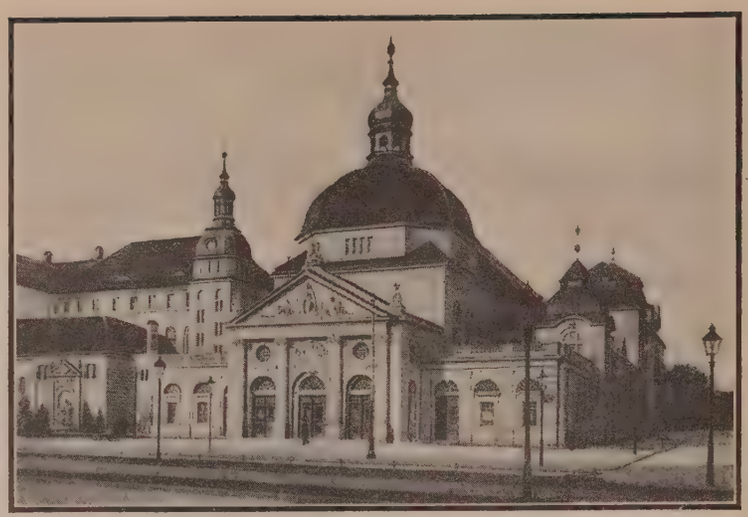
"BUT," YOU SAY, "this surely is not the great musical life of Berlin." Quite right. It is not, but it reflects the entertainment inclinations of the middle class which, in Berlin, as in our country, always are significant. The restricted few, who go in for the cubist contraptions which they hope no one but they themselves will be able to understand, do not represent the real musical taste of a community. However, it should be said that the so called musical intelligentsia of Berlin probably make up a far larger proportion of the population than any other city of the world can boast. It is also true that Berlin



AN AMATEUR BAND OF SIX HUNDRED PLAYERS, PLAYING IN THE OPEN AIR BEFORE THE PALACE OF THE FORMER KAISER

presents so many high class musical events of all kinds that its citizens claim that it leads the world in this respect. Great orchestral concerts and recitals are so numerous that it is impossible for one to begin to attend more than a limited number of them, as many may occur on the same day and at the same hour.

Berlin has three opera houses and many concert halls. The Berlin State Library possesses one of the very finest musical collections in the world. The *Staatsoper* in the Unter den Linden is one of the most famous opera houses of Europe, and the performances are in keeping with the ancient reputation of the building. They are given in lavish musical and scenic fashion and should not be missed by the musical traveler to Europe. The scenic decorations and the lighting, notably in the revivals of the Wagner operas, are especially fine. The stage can be raised or lowered in sections and is thoroughly modern in every respect. The Opera House was built at the order of Frederick the Great, who had the strange idea of not permitting any seats in the parquet, save his own. Therefore the audience had to stand while he sat in a kind of throne near the stage and, it is said, sometimes conducted the performance. Frederick the Great was a musician with real attainments as a composer. When Bach came to pay homage to him at Potsdam, Frederick put aside the affairs of state to pay homage to Bach. Many of the rulers of Germany have been enthusiastic musicians. The former Kaiser, Wilhelm II, was an active promoter of music and rather openly sponsored the elaborate performances of "Poïa," the American Indian opera by Arthur Nevin, brother of the more famous Ethelbert. The Kaiser liked to think of himself as a composer and even published a somewhat prophetic hymn.



CHARLOTTENBURG HOCHSCHULE FÜR MUSIK

THE KLINDWORTH-SCHARWENKA CONSERVATORY, BERLIN

Kroll's Opera House, which at one time was famed for the bizarre presentation of ultra modern works, adjoins the famous Kroll Beer Garden. It has been closed for some time, doubtless due to the economic conditions. The State Opera in Charlottenburg is a house of distinction and has been compared to the Opéra Comique in Paris. Performances are given there with great freshness and spirit and are well worth attending.

Opera for Opera's Sake

THE AMERICAN misses at the performances in Berlin the social *éclat* that makes opera in America and many foreign capitals such a formal event. A man at the Metropolitan, at Covent Garden or Barcelona, and at other world opera houses, feels uncomfortable if he is not in evening dress; and the toilettes of the ladies in the great opera houses naturally contribute much to the charm of the picture. In Berlin, however, save on opening nights, evening clothes are usually to be seen only upon visitors from other lands. This may be an indication of the sincere music loving character of the audience, which does not attend for show; but somehow we like to see an opera audience dressed up for an "occasion." It is difficult to become accustomed to the informal custom of wandering out between acts for sandwiches and drinks in the foyer. Imagine "double-deckers" at the Metropolitan in New York! But, there is a reason. Opera in Germany may begin at six o'clock, and it frequently does; so there is no opportunity for any other kind of meal.

Thousands and thousands of American students have gone to Berlin for study. Living in Berlin may be cheap at times, but it will be cheap living. The leading Berlin hotel may charge (with extras) as high as eight to ten dollars a day, for room and bath. On the other hand, good "full pension" (room with board) can be had as low as two dollars a day. Of course prices change continually, and the value of the dollar under present new conditions tends to raise this cost.

(*To be continued in March* ETUDE)

The Arm Chair Journeys to the Great Musical Centers of the Continent will be continued in response to a wide request. The next in the series will deal with London, England.

Music and the Adult

By FLORA T. HARRIS

IN THIS day, when the advantages of a musical education for the child are universally recognized, there is hardly a home where the child cannot perform on some instrument. But what of the adult? Why should not mother and father and all others of us who have not taken up the study early in life be aroused to use that latent capacity for musical expression and enjoy the companionship of the children at the altar of this muse?

Let us see what are some of the arguments that would deprive adults of this rightful pleasure when the desire is there. Perhaps first is the argument that they are too old and that the necessary faculties are impaired. The adult has much more constructive material for advancement than the child. He has a keener sense of mathematical or rhythmic value and a more mature interpretation of melody, something a child can rarely have and still be a child. He has, moreover, a finer sense of intonation, a more accurate harmonic sense.

The following statistics from a circular published by a well-known music house argue down effectively the question of age handicaps.

"The question has often been raised at what age a man or a women is too old to learn. This applies to the study of music as well as any other profession. Frequently young men and young ladies in the twenties are discouraged in regard to taking up the study of music under the impression that, having neglected to begin in their childhood years, they have reached the age when they are too old to learn.

"Scientific investigations of a celebrated psychologist disprove this impression and demonstrate that the young person of twenty is far more capable of acquiring knowledge than the child of eight. There may be greater difficulty in adapting the disposition of the older person to the task of mastering the elemental studies, but the adult is actually far more capable than the child.

"The following table is the result of a wide number of experiments and gives the percentage of 'acquisitive ability' at the various ages:

8 years	31.2%
10 years	35.8%
12 years	38%
14 years	40%
16 years	42.4%
18 years	47%
Adult	54%

"From this it may be seen that an adult is almost twice as efficient as a child of eight. It does not argue, however, that the acquisition of a musical education must begin so late, because a child will be more amenable to the uninteresting drudgery of the first few years. And it is a point of wisdom to have musical training early in life just as it is an advantage to get a general education."

The following pertinent reply was made by a teacher to his student, who had just made the remark that the failure to master her lesson was due to her being "too old to learn." "You are too old *not* to learn!" he exclaimed.

Time or Expense

SURELY IT is plain that music lessons are not so expensive either in time or money as a habitual attendance at the movies, card parties, social club and other forms of amusement rather distant in their association with the best in fine art. Fifteen minutes a day devoted to music study will show the utter futility of hours wasted in needless visiting and gossiping. Realizing this, no fear of criticism of what others will say or think should prevent the adult from studying. For it is never what others think but what one thinks oneself which is the stumbling block.

Do inevitable comparisons of his own ability with others prevent the adult from pursuing studies? He must reflect that, simply because we cannot all be Hofmanns or Kreislers, we should not hesitate to learn to express ourselves in sweet old airs or familiar comforting sacred tunes. No matter what the argument against a right desire it is not fundamentally logical and has no support outside of our own consent.

All this is no argument against taking up a musical as well as any other education early in life, but it is a plea against allowing any argument to keep us from taking it up at any time later in life.

A Chance for Ensemble Work

THE STUDY of other instruments besides the piano is especially urged so that the adult can enjoy the inspiration of ensemble playing. Is anything more joy-compelling than parent and child both taking part in orchestral work?

Especially those who have had earlier musical training and, like the harp on Tara's wall, have allowed it to become dusty from neglect, should freshen it and allow it to re-echo in the home. It will be found a faithful companion. They will learn to appreciate the touching statement in Schumann-Heink's autobiography in which she speaks of human friends sometimes failing one, but art, never.

THE STERN CONSERVATORY, BERLIN

From Bell Stand to Throne Room

A Remarkable Autobiographical Interview with the eminently successful American Negro Composer

R. NATHANIEL DETT

COMPOSER OF MANY SUCCESSFUL PIECES AS "LISTEN TO THE LAMBS," "LET US CHEER THE WEARY TRAVELER," "JUBA DANCE," AND THE "PIANO SUITE 'CINNAMON GROVE.'"

Those who have known Mr. Dett are familiar with his very candid, modest demeanor and lack of ostentation. His mind is peculiarly centered upon what he desires to accomplish rather than upon himself. Mr. Dett, however, tells his own story in matter-of-fact fashion, and it is a remarkable story of surmounting obstacles in fine American style.

—Editorial Note.

ON PASSING over the upper steel arch bridge from Niagara Falls, U. S. A., to Niagara Falls, Canada, you will be brought very near to my birthplace, Drummondsville, which is now a part of the town of Niagara Falls, Ontario, in the Dominion, where, on October 11th, 1882, I was born. My grandmother was a woman of forceful character who was so popular in her home town that she had one of the largest funerals in the history of that little community. Her name was Mrs. Harriet Washington and she came from near Washington, D. C. My father, Robert True Dett, came from Reistertown, near Baltimore. Therefore, although I was born under the British flag, my ancestors came from the "States." My mother, however, was born in Canada, at Niagara Falls.

Both my father and my mother were educated and both were musical. Father played the piano a little and the guitar very well, and he also sang baritone. For many years he was first bass at the old Mount Olivet Baptist Church, Chicago. My mother played the piano, sang soprano and, as a regular part of the entertainment interest of the town, was fond of getting up concerts of local talent which were patronized by both colored and white people.

I learned to play by ear, by listening to my mother, and at the same time was taught by her to recite poetry, including selections from such works as Tennyson's "Idylls of the King." By the time I entered high school, I could give from memory long passages from the Bible, from Shakespeare and other poets.

Music on the Sly

MY TWO older brothers studied music with an English lady named Mrs. Marshall. I learned most of my brothers' pieces by ear. At this time I was still in little dresses. I used to follow my brothers to their lessons, and, whenever the teacher left the room for music, which she kept in an adjoining room, I would slip up to her piano and play on it. I enjoyed this hugely, partly, I suppose, because her piano being an upright one, seemed novel compared to our square piano. At the faintest rustle of her skirts, I would dart back to my chair, and, when she again entered the room, all would be as before. One day she only pretended to leave. Thinking she had gone, I was enjoying myself as usual, when, suddenly, I saw her there. Catching me up in her arms, she lifted me off the stool and kissed me, so delighted was she by what she had heard. She sent a note to my mother, asking permission to give me lessons free. This was the beginning of my music study.

I made very little progress, however, because I was not accustomed to paying any attention to the printed notes. It all seemed so easy to me. She would play the pieces and then I would look at the music and play them. At the close of the piece I would ofttimes insist on adding some original and rather fancy endings.

R. NATHANIEL DETT
Famous Afro-American Composer and Conductor

"Play the notes as they are printed," she insisted. I tried again; and it was then that she discovered that I could not even read the notes. She sent a note to my mother who replied that when I came back I would be able to read notes.

The Switch Method

MOTHER'S method was simple and direct. She had me bring her a switch from a peach-tree which grew in our back yard and, after explaining the notes to me, said, "Play that note." If I didn't play the right note, down came the switch on my fingers.

By the next lesson I knew all of the notes. I don't recommend this method, but it was mighty effective with me.

After my first teacher I had several others who seemed to teach me nothing at all. For a time I struggled on alone until I mastered those country war horses of my young days, *Clayton's Grand March, Tam o' Shanter* and *The Witches' Flight.* Touched up with a few home-made embellishments, I played these with great enthusiasm, to admiring groups of friends.

In the year of the Chicago World's Fair, we moved to the United States side of Niagara Falls, where I went to study with an Austrian, John Weiss. He gave me little inspiration to practice and I still have a memory of this excitable Teuton tearing his hair when I persistently played wrong notes. Studying alone I had learned the first movement of the Beethoven "Sonata in F Minor," which I interpreted rather slowly as I thought it was meant to be sentimental. Weiss made me play it as indicated and taught me the significance of the printed musical terms. Among my pieces at this time were a piano arrangement of von Suppe's "Poet and Peasant Overture," then in great demand, and a transcription of Raff's *Cavatina,* written originally for the violin. Haydn's *Gypsy Rondo* was another of my attempts.

Although at this time my repertoire of classic piano music was limited, I had a host of admirers due to two natural gifts, the first, a musical and sympathetic touch, the second, a power of improvisation which enabled me not only to create new ideas but to mould time-worn or familiar operatic airs into pleasing piano pieces.

The Double Goal

I NEXT studied with Oliver Willis Halsted at his Conservatory in Lockport. He was my first teacher to throw real light upon the serious study of music. He made me realize my musical deficiencies. He had me divide my work into two branches, technic and musical interpretation. This enabled me to proceed with much greater speed. At the end of the year, I was able to give a recital, playing from memory all the movements of the Beethoven "Sonata in F major," Chopin's *Nocturne in G minor,* Schumann's *Soaring,* MacDowell's *To the Sea* and *Sea Song.* This encouraged me enormously. At the recital I also played some things that I had composed and these were very well received indeed.

It now became necessary for me, as a boy of fourteen, to get a job so that I could do something to replenish the family exchequer. I tried selling papers, but, being somewhat bashful, did not make a great success at this. The next thing open for me was a position as "bell hop" at the Cataract Hotel in Niagara Falls. The manager knew my father and mother and was acquainted with my aspirations. I never was required to be a regular bell boy. My special privilege was the use of a mammoth rosewood Chickering grand piano which, though old, had an amazing tone which resounded through all the lower floors of the hotel. I used to play on this beautiful but antiquated instrument by the hour to the delight and sometimes amusement of the guests.

A Tune to Harmonize

ONE AFTERNOON, while thus engaged, a Doctor Hoppe (if I remember his name correctly) of Berlin, who claimed to have been closely acquainted with Anton Dvořák, introduced himself to me. He told me a great deal of his distinguished composer friend, of his love of folk music, of his visits to America and his experiment with the native melodies of Bohemia, with the tunes of the American Indians and with the songs of my own people.

He played a melody which he said Dvořák never had been able satisfactorily to harmonize and invited me to try my hand at it. My failure revealed my woeful lack of scientific knowledge of the laws of harmony, which revelation I believe now was the real purpose of Dr. Hoppe's suggestion. He urged me to come to Germany for study, leaving me his card which for years I treasured chiefly as a souvenir.

Much of what Dr. Hoppe had said really did not greatly interest me. At that time there was little respect for Negro music or its possibilities. To most people, Negro music was merely "rag time"—something to be amused at, danced to, or employed as a ready made missile of ridicule if not actual ill will against Negro citizens. At that time, to talk with colored people about Negro music was to embarrass them, since the general attitude of the public toward such music was mildly contemptuous.

My grandmother sang spirituals with a very beautiful but frail soprano voice; but, to the ears of her grandchildren, educated in northern white schools and used mostly to the hymns of the northern white churches, these primitive Negro songs sounded strange, weird and unnatural. Yet they were never without a certain fascination.

The Return in Triumph

DURING one of my summers "on the bell stand" at the Cataract, a recital was given in the hotel parlors by Fred

Butler, a bass singer. Mr. Butler had formerly been a Niagara Falls boy. His father was superintendent of the Sunday school I attended where his younger brother and myself had been in the "Primary Department" together.

His triumphant return to his native city as a famous artist greatly stirred me, for it seemed that there should be no reason why I should not do as much in music as he had done.

The old parlor of the Cataract Hotel, as it originally stood, was a room of French colonial design, elegant and grand in treatment. It was a very long room, having ten or twelve windows on each side. From the high ceiling hung two elaborate chandeliers, literally small forests of candles from which peeped cupids and shepherdesses of gilt and wrought iron. Flanking the doors at the center of each end of the room and opposite to each other, midway of the long walls, were enormous plate glass mirrors on marble bases, having curved gilt legs. The frames were also of gilt, climaxing in a burst of gilt flowers and vines in high relief. Curved gilt chairs upholstered in damask lined the walls; a cream colored carpet of deep plush with a rose border covered the floor.

Chairs—and a Resolution

IT IS obvious that such a room was as much for display as for utility. To properly seat an audience, it was necessary to have a large quantity of chairs carried in. This assignment fell to me, and, during the hours of work necessary to move so many seats from the store room and set them in place, I had plenty of time to do lots of thinking. I cannot now recall all of my thoughts, but neither can I forget a certain resolution born of the moment, that, if ever I again carried chairs for anybody's recital, it would be for my own.

And so it proved. Toward the end of that same summer, at the suggestion of one of the members of the Niagara Falls Country Club where for a number of years I had been weekly engaged as pianist, I gave a recital in this same room, again carrying chairs to seat the audience largely made up of encouraging friends from the Country Club. My brother Sam, who is now postal clerk at our home town, Niagara Falls, New York, was advance agent and sold tickets. As assisting artists, mother sang, and a friend, Mrs. Hilda Brown, gave dramatic readings. This "recital" netted about fifty dollars toward the expenses of further music study.

At the hotel, one of the guests once said to me, "Come here, boy! What is your name?"

I told him, and he asked, "Where are you going to school?"

To my reply he said, "Well, on your way to school stop and see me."

I asked him why he wanted me to do that, and he said, with a peculiar look in his eyes, "I saw you walk across the floor a little while ago; and, if I am not mistaken, you have some special talent!"

Patron and Prophet

RETURNING to Oberlin, I stopped at his office in Cleveland. He took me to see various people and got their opinions of me. He then gave me a check for seventy-five dollars and continued to help me all through college up to my graduation. This gentleman was Mr. Frederic H. Goff, late President of the Cleveland Trust Company; and it is a real pleasure to express my gratitude to his memory, not merely for his financial assistance but also for his insight in forseeing my possibilities and faith in my ambition to achieve them.

It was thus that I had the good fortune to continue at Oberlin, where I was studying with Howard Handel Carter. Carter had been a fellow student with Theodore Presser at Leipzig and was very proud of this acquaintanceship. He held me down with an iron discipline, and I needed it at that time, as I had chiefly played only such music as appealed to me. Now I was initiated into Bach and other masters of complex rhythms, with whom tune alone was not the most vital element of composition. I studied theory with Arthur E. Heacox. When, after nearly four years as my teacher, Carter went abroad, he left his pupils with George Carl Hastings under whom I graduated.

Composition I studied under Dr. George Whitfield Andrews. He was one of the most modest of men but a very great teacher. I believe that, had this man had a publicity agent, he would have been ranked with the foremost teachers of composition of all countries. But he was so retiring that few outside of Oberlin knew him, and it is possible that even there many failed to realize the tremendous genius which was his. He had an uncanny gift of reading the minds as well as the most complex scores of his pupils, and his great unselfishness and devotion to Christian principles gave a rare vitality to all he said or did.

The Singing Dead

BUT THE most vivid and far reaching memory I have of Oberlin was the result of a visit of the famous Kneisel String Quartet who played as part of one of their programs a slow movement by Dvořák, based on traditional airs. Suddenly it seemed I heard again the frail sweet voice of my long departed grandmother, calling across the years; and, in a rush of emotion which stirred my spirit to its very center, the meaning of the songs which had given her soul such peace was revealed to me.

After graduation from Oberlin, I got a position as a teacher in Lane College, Jackson, Tennessee. This is a Negro Institution. There, through practical experience, I began to learn how to teach. Within two years I had over one hundred students in piano and had developed an unusually good choir. I learned many new Negro songs from the students and community people there. I then got a position in Missouri, at Lincoln Institute, with my salary tripled. Here, Mme. E. Azalia Hackley, a Negro woman of great force and judgment and a long standing friend of the family, heard of my work. I consider her to have been one of America's most remarkably gifted educators. She was a woman of great intelligence, was considered very beautiful, played the piano very authoritatively and coached for her vocal recitals with the de Reszkes, with whom she studied in Paris.

Creating Consciousness of Power

THERE is probably no name in America which should be more honored for having stimulated respect for Negro music and musicians than that of Madame E. Azalia Hackley. H. T. Krehbiel, by his splendid book, "Afro American Folk Songs," turned the attention of the literary world to the artistic possibilities inherent in Negro music. Henry T. Burleigh, by his arrangements for solo voice, has shown singers how they can add a new interest to their programs by the inclusion of a group of Negro spirituals. But Mrs. Hackley, by going all through the country, especially the South, and personally organizing mammoth Negro choruses to sing spirituals in the largest available halls, before large audiences, not only dramatically focused attention on Negro native musical ability, but gave the Negroes themselves a thrill of pride in their own ability and in a racial inheritance of which they were fast becoming ashamed.

Evidence of the powers of this extraordinary woman is the fact that she was able to establish and maintain "foreign scholarships" by which she sent abroad two promising Negro students, Carl Diton, pianist, Clarence Cameron White, violinist, for extended study. So far as I know, this achievement has never been equalled by any member of my race and becomes all the more remarkable when it is remembered that this good woman was herself of limited means.

Through Mrs. Hackley's influence, I went to Hampton Institute in 1913, as director of music, and took charge of the choir; and I remained at this school until 1931. During this time the Hampton Institute Choir became internationally known and brought wide musical fame to the institution. This is the only American student choir ever invited to sing at the Elizabeth Sprague Coolidge Festivals at the Library of Congress in Washington.

The European Tour

IN 1929 I was sent abroad with the choir, through the efforts of Mr. George Foster Peabody, who felt that Europe should have a better idea of what the American Negro had accomplished, hoping that such knowledge might have a beneficial effect upon European attitude toward Negroes in foreign possessions. We toured seven countries, being splendidly received everywhere. We were welcomed by the Lord Mayor at Plymouth and were received at No. 10 Downing Street by Premier MacDonald, his daughter Isbel and a number of the English nobility and foreign ambassadors.

In Belgium we were received by the Queen, who is an excellent musician and expressed herself as greatly delighted with our work. On being introduced I was lost as to how to address a queen, but I found her simple and unaffected, almost girlish in her enthusiasm over music and our program. To my surprse this simplicity of manner is very characteristic of European titles, quite contrary to the "high falutin" airs which they are made to assume in our movies.

In Rotterdam, Amsterdam, The Hague, Antwerp, Paris, Vienna, Hamburg, Berlin, Dresden and other centers the success of the choir was epochal. In Vienna, the audience refused to go until the lights in the auditorium were extinguished. At the Royal Albert Hall in London we sang encores for forty-five minutes. At Lucerne, Basle and Geneva the success was the same. Not the Negro spirituals alone aroused attention, but the more severe classical *a cappella* numbers by ancient and modern composers, particularly those of the Russian School, created equal enthusiasm. The singing by such a group was new to these audiences and I cannot help feeling that we really did make a serious contribution to the fame of American musical art by this unusual trip.

Born of Simplicity

THE SPIRITUAL is both an excrescence and a relic of slavery. It is properly a naïve expression of the humble religious spirit of the plantation Negro translated into music. To be effective, it must be simple. When it is overadorned, it loses its natural appeal. Many of the spirituals are quaint, seemingly, to those who do not understand their origin, but they are always sincere expressions. Being born of emotions many of which are different from those now characteristic of present day American life, their interpretation from present day viewpoints is not easy. The best seem those in which the harmonies are naturally suggested by the melody and which echo those remarkable instinctive creations which grew no one knows just how, down around the "quarters" of the plantations or in the secret meetings of the early American Negro church. Many of the original harmonies were of course accidental. The singers sang as the glory of God led their devout voices. Of course it was a crude kind of invention, without any conscious technic; I have attended meetings of old ex-slaves in the backwoods. Ofttimes when singing, their very faces showed a self abnegation wholly different from that one sees upon the countenance of the average singer, evidencing that, borne on the wings of song they temporarily had entered another world.

Rooted in the Spirit

NO ONE knows how the spiritual came to be known by that name, but it seems impossible to suggest a better one. Moved by "the Spirit" their originators looked up to stars as they poured forth their woes in "Were you there when they crucified my Lord?", or in a hundred other beautiful human pleas for higher grace strange new harmonies spontaneously arising in the blending of their voices. These were doubtless repeated until they became consciously or sub-consciously fixed.

A great and original folk music was in progress of creation. The children heard these strange instinctive harmonic combinations around the cabin doors. They heard them at church meetings. They heard them at funerals and at times of jollity. Gradually they became a kind of unwritten literature, a part of the very spiritual essence of a highly emotional people. Men of Negro blood, such as Harry T. Burleigh, Clarence Cameron White, William Dawson, Rosamound Johnson, Will Marion Cook, Carl Diton, Hall Johnson and others, all have tried, as we have, to put these things into musical notation. Alas, printed notation can only capture a little of what is in the soul of a group of Negroes when in a spirit of devotion they join in singing a "spiritual."

The spiritual of itself is a form of music. Sometimes when I have heard untutored Negro groups chanting these soul songs with no knowledge whatever of what we know as the art of music, I have felt that they become very sincerely the voice of a divine power, as wonderful as that which wakens the magnolias into their gorgeous bloom, hurls a Niagara over a thundering precipice, wakens the trill of the morning bird or paints the glories of a sunset sky.

Success Hatched from Failure

IT SEEMS that whatever success I may have had has been the result of adverse or gloomy situations which ultimately turned out happily. I recall such an instance from high school days.

As part of the cultural influence of the Niagara Falls (Canada) Collegiate Institute, there were occasional concerts, sometimes by local talent, sometimes by visiting artists. These concerts, invariably well attended by the students and community were held in the Assembly Hall of the school. A cause for great uneasiness in connection with giving these programs, especially at night, was the uncertainty of the lighting system. Thirty years ago it was nothing unsual for electric lights quietly to fade into darkness, reappearing or not, seemingly at their own sweet time and will.

On one of these programs of student talent, Willie Clipperton, one of my chums, a fair cherubic Nordic with bright blue eyes and golden hair, was playing a piano solo. Right in the middle of the piece, the house was plunged in darkness. One could hear the tones of the piano falter, presaging the silence all felt to be inevitable.

It happened that I was sitting directly behind Principal Dickson who asked me in a whisper whether I could play in the dark. (Of course I could! I had loved to do so from childhood!) So I slid onto the stage and, sliding onto the stool beside Willie who was glad to escape to the wings, continued the music, improvising as far as possible on his themes, so that it seemed that he was really continuing to play.

Quite unexpectedly, with full brilliance the lights returned. The audience shrieked. What on earth had happened to Willie? Then, as the truth of the situation dawned there was an outburst of uproarious applause, probably not all of which was tribute to the charm of the music.

The Kindergarten Highway to Tone and Rhythm

By Lena Martin Smith

SOMETHING of the pioneer spirit exists in the American music studio. So if there are to be found shorter, more nteresting paths to the gateway beyond vhich the individual may wander in music and, we do not fear to venture upon these rails and to find out if they are really rustworthy. That is why studio directors a America are adding to their equipment ich primitive instruments as were used by ankind in first discovering tone, in first xperiencing the joy of rhythm.

Just as a child talks long before he eads, so he should have the pleasure of laying "rhythms" and discovering "tones" efore he attempts to read their language pon the written page of music.

The new psychology teaches us that we ee the whole of things first and analyze he details afterward. So the newest approach to musicland for young children is y way of rote singing, rhythm bands, and reative music. In reading, a child can nderstand the sentence, "The dog is hite," long before he can know the meanig of the letter "A." So in music, he an feel rhythm and hear tone long before e can see the same effect represented in black note.

The secret of successful teaching is to rouse interest. The intense interest which ne "Creative Music Approach" arouses far urpasses any harm that may be feared rom the poor quality of tone of the primive instrument.

The Creative Musical Approach

This article describes how one teacher has made music a fascinating invention, by inducing the pupils to think and use their own ingenuity. It calls for invention as well as interpretative response. Teachers, who have employed a similar procedure, report unusual results and, best of all, delighted scholars. Any clever teacher may devise her own means and adapt them to any textbook or beginner's method.

Rhythm in the Making

MARY, FIVE or six or seven years old, comes for her private lesson. he is invited to play a duet with her acher. She is given a Snare Boy (tiny rum) a tom-tom, a tiny dinner bell, or a iangle. She is told how to hold it and ow to strike it. Then the teacher plays a mplified arrangement of some good music ich as Mozart's *Minuet* from "Don Juan," r the *Andante* from Haydn's "Surprise ymphony." Mary is told to play her inrument when the teacher nods, on the cent beat. The rhythm of the selection is ightly accented and there is ample time in ese measures for Mary's little hands to t ready for the next accent.

Now she may be given a "Mother Goose" yme to play on her instrument alone, ich as,

Hot cross buns,
Hot cross buns,
One a penny, two a penny,
Hot cross buns.

She is told to strike the instrument on ch syllable. Then, for contrast, she is ld to try another verse:

Rain, rain, go away;
Come again another day.

If Mary can do these she is ready to try music score. For the duet, she has ayed just one kind of note like this:

'x.1

A large cardboard and very large notes should be her first picture. Mary may watch her music as the duet is played again. There comes to her awakening mind a connection between the striking of the accent and the black note on the first music page.

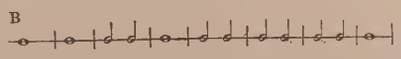
With this type of introduction, the child hears a "complete music thought," presented by the playing of the teacher, in which she is taking a very real part. Ear training, rhythmic feeling, listening to a full harmony, are all correlated in this method.

Now the next step shows a full score

Ex. 2

A

B



for the rhythmic verse, like this ("A" being a representation of "Hot Cross Buns" and "B" of "Rain"):

Here we eliminate the confusion of high and low tones but connect the rhythm directly with the simplified musical note. Teachers in Kindergartens everywhere have found children delighted with the playing of tiny drums along with the loved "Mother Goose." These new scores introduce "fast" and "slow" beats. Mary begins here to see the meanings of various types of notes.

In connection with this drum music, teachers find the Indian stories very effective in introducing a bit of "mood" with the note types. The sad Indian grieving for a lost loved one plays the whole or half note. The dance around the peace fire uses the quarter note rhythms; the war dance or the alarm of a prairie fire is shown by the tiny notes carrying flags.

Ensemble music and other group experiences are introduced by bringing members of a class together. The older students may play the piano part of the duet or take the more difficult rhythmic instruments. If the plan has developed to include folk dancing, part of the group may be the orchestra and the other part play the rhythm game or dance the folk dance.

A CHILDREN'S RHYTHM GROUP

These primary children of Hutchinson, Kansas, are playing instruments that they have made themselves, such as a coffee-can drum, a tin-lid tambourine, a cheese-box harp, and a butter-bowl tom-tom.

Discovering Tone

THE FINDING of "tone" is an even more fascinating pursuit. After the rhythmic feeling has been aroused, the student is requested to listen for tone. With a spoon, one may tap water glasses, old bottles, sand spoons, different lengths of wood, and find that there is tone in many things. Low tones, high tones and tones between are all there ready to be awakened, and they must be discovered by each child himself, if the ear is to be truly trained. Ready-made pitch by a piano has a completely new meaning to the child who has arranged water glasses in a row in the order of the pitch of tones from low to high. Bottles of the same size with various amounts of water in them open a field of delight to the young "blower" when he learns that the distance to the water has a decided effect on the tone.

Now is the time to arouse the interest in how to write the note of music so that one looking at it will know whether it represents a high or low tone.

The ten line staff with the small middle C line, drawn upon a large piece of cardboard, may be divided into three sections. The first section may contain the rhythm notes which Mary learned to play with the minuet. Only now they are placed on the lowest line. Section two may have the same rhythm written on the middle lines. Section three may have them on the top line. The lowest toned instrument is chosen on which to tap the low rhythm; the highest pitched instrument may be chosen for section three. Thus there is a correlation between the up and down and between the change of position for the change of tone, and another principle of note reading has been awakened in the child.

A game, wherein the staff is represented on one piece of cardboard and various notes each on separate pieces of cardboard, is one type of equipment which helps the child to create his own score. He places the notes on the top line if he has chosen a high pitched water glass to play, and, if he has chosen a low toned bottle or drum, places the notes on the lowest line. The more activities for the child which to him have a meaning, the more understanding he has of the foundational beginnings of reading the music language. Any music teacher can readily see how her own method may be enriched by a Kindergarten approach in the modern way.

SELF-TEST QUESTIONS ON MISS SMITH'S ARTICLE

1. *How is rhythm first introduced to the child?*
2. *What may whole, half and quarter notes be likened to?*
3. *What objects common to the child may be used for tone instruments?*
4. *How may the first representation of "low" and "high" on the staff be made?*

A New Approach to the "Thumb-Under" Problem

By LeRoy B. Campbell

THE "THUMB-UNDER" problem is a very simple one when attacked from a correct understanding of the various psychological and physiological phases involved in the playing processes.

In the first place there is a succession of keys to be played. The arpeggio is usually an accompanying figure and is therefore not, as a rule, very loud (we are speaking of the arpeggio or scale in rapid motion; anyone at all musically developed can play a slow arpeggio or scale in fairly good tone). The *arm* must move sidewise while a certain series of percussive musical tones require some degree of energy downward. The sidewise muscles are weaker and more awkward, the downward, more powerful and graceful.

If there were no energy to be directed downward the problem would be easier; but there *is* energy to be exerted downward. If this energy is ill-timed, if it is too intense or involves too much motion, it will interfere materially with the less graceful and weaker sidewise motion. The musical tone required is one of evenness without the appearance of hanging on. For, in a fleet, rapidly moving run, the series of short percussive tones are so close together that the effect is naturally legato. Then the energy downward need be but a slight one. This makes the interference between a sidewise movement and a downward effort very slight. To further simplify the problem the fingers are kept close to the keys so that no motion is lost in reaching them.

Rotary Arm Factor

THE PRACTICE needed for the perfecting of this "thumb-under" problem lies, however, not so much in what has just been pointed out as in the delicate perfection of the *arm* positions from shoulder to fingers. For the technic needed in playing this arpeggio is not such as depends on fingers alone but on the balancing, proper undulating, delicately rotating movement of the whole arm back of the fingers. The arm is the basis, the background, the foundation upon which the fingers and hand depend and rest. It is the eight or nine pounds of technical machinery employed to the four or five ounces of fingers. As the arm foundation (cause) is perfected in delicacy and grace, the fingers (effects) will find their task ever easier and easier. On the other hand, if the arm remains neglected and thus no doubt heavy and awkward, the fingers can never be free and fleet.

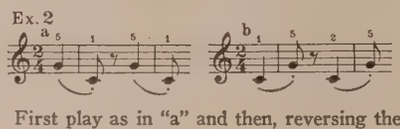
The arm should be so trained as to sense and anticipate every little shade of delicate motion back of the fingers and to work in perfect congruence, harmony and ease with them. With such arpeggio or scale feeling in the arm (the cause) the fingers (the effects) will find an easy route to perfection. To this end, therefore, sensitive and delicate arm rotary practice should be used freely, not for long at a time but frequently and with the correct adjustments. At first use the fist gently doubled up on this series of notes:

Ex. 1

always in rhythm and musically. Keep in touch with the keys so that the keys are moved or quickened into tone, not struck nor hit.

Perhaps a little detail practice will be necessary at first to see that each side of the hand relaxes on the instant the tone is reached:

Ex. 2



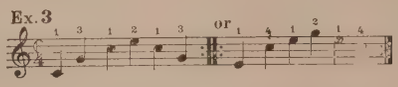
First play as in "a" and then, reversing the process, as in "b."

Note carefully that the finger always remains in touch with the key. Move the key by a quick impulse just to the point at which it sounds; then relax, allowing the hand to bound up with the key and remain at rest on the key until ready for the next motion. When this perfection becomes, through proper sensation, well seated in the subconscious mind then either side of the hand will instantly cease all effort the instant tone is made. In rapid rotary motions no friction or tug-of-war will exist between the muscles on the thumb-side or on the little-finger-side of the hand.

Now the arm is in perfect condition to assist the fingers and hand in any move, however intricate.

Now practice, for example, the arpeggio in this wise

Ex. 3



using every motion which is desired in the final playing of the arpeggio. With the perfect basic feeling in the arm and with the thumb resting on C, touch this key into tone lightly, partly by finger effort and partly by rotary arm effort. Relax the instant tone is made and allow the thumb to bound back on the rebounding key. Then touch the third finger on G the same way (gentle rotary effort to the right) the whole arm and hand gradually moving sidewise just as it does when the artist plays an arpeggio, so that the thumb is over C. Touch C in the same manner as before (rotary effort to left) and then play E (rotary effort to right). Return in the same manner. Always have the right finger touching the surface of the next key in the exercise before the gentle, but quick, rotary musical impulse is given. Make every impulse with musical precision and touch. Make each move just as you conceive it is done in the actual playing. See that all sensations in practice are the same as in the finished rapid arpeggio. In this practice although each move is made rapidly one waits between moves. So the practice seems, and is, slow. Yet, even though the tones are sounded slowly, each move is made rapidly, so that the real essence of touch is the same in practice as in playing.

The impulses downward are so short that the muscular and weight energy involved is almost negligible. The playing attitude is therefore one of almost constant ease, repose and relaxation. In this condition habits are easily impressed. In the old way there was always more or less tension, that is, a complex condition of muscle which was to be enforced by a certain habit. Such a condition made the formative process extremely laborious, required much time and was uncertain.

Rapid Work

IN THE rapid arpeggio the thumb is to be put under no further than to the second finger. The arm moving sidewise with a delicate rotary effort deposits the thumb not only accurately but with good position for a controlled tone. The artist in a rapid arpeggio does not put the thumb under; and practice must give the same impression. Naturally in a slow legato arpeggio or scale the thumb or finger rests on one key until the next key is sounded but does not need to hold that key down. A slight weight will keep the key from coming up and will give the desired legato effect.

Not that in slow playing the holding would harm the tone to any extent; but it complicates unnecessarily habits which make for control in rapid playing. Besides pushing at the key is not a musical effort. Such playing is not delicately adjusted, becomes force misplaced, is not true, not intended, and therefore not musical.

All of the playing processes will be greatly improved technically and tonally by this kind of touch and practice. With the rotary motion thus perfected not only will the arm be a base for the delicate fingers but also all heavier tones, rhetorical accents and crescendos will be made to suit the dynamic tastes of the player without undue strain or tension on the smaller muscles of the fingers. The fingers will then grow in finer sensations and speed since they are reserved solely for one habit, that of light articulation.

The student first looks to the *causes;* then *effects* will easily follow.

Conquering the Jazz Craze of Young Pianists

By R. M. Goodbrod

ONE of the most serious problems which confronts the average piano teacher of today is carrying his or her pupils safely through the so-called "jazz-craze" and converting them to classical music.

The very first warning I had that jazz was beginning to take hold on some of my best students was one day when one of them said to me, "How long do you think it will be before I have enough technic to play jazz music?" I said to her, "Surely, that is not your reason for studying music, is it?" She then assured me that she was tired of classical music and that it was now her sole ambition to become a good jazz player.

When I questioned others of my students —some even of outstanding talent—and they informed me that they were taking lessons in order to be able to play jazz music, I decided I must take immediate action. In all cases the pupils were either sophomores or juniors in high school. At this age young people are very notional and like to make their own decisions; so I set about to devise a plan whereby they would choose to elect classical music for themselves rather than jazz music. At this age they are quite plastic and I knew that, if I could convert them to classical music now, that love would dominate throughout the rest of their lives.

I decided to select pieces for my pupils that had rather suggestive dance rhythms and content, such as light jazz novelties. I gave them pieces such as *Nola, Juba Dance, Doll Dance* and *Flapperette.* They eagerly responded to these pieces. I thought by giving them a taste of this type of music they would soon see the comparison between jazz and classical music. And I knew if I refused to give them jazz they would probably discontinue lessons with me and go to some "jazz teacher." Then my purpose would be defeated.

I now started to devote half of the music period to lecture and still kept them working on light jazz pieces, hoping so to dose them with jazz music that a dislike would be created for it. In my lecture I stressed and illustrated how jazz rhythms were not new to music but that they had actually been taken from classical music. I also illustrated how many motives and themes of popular pieces had been taken from classical pieces and how jazz pieces lasted for only a few months while classical music had remained supreme throughout the ages.

I still continued to keep them on the light works, and soon two of the pupils complained that they were getting tired of the same old rhythms; but I still made them keep on, in fact, overdosed them until they were tired of jazz.

When I thought their desire for jazz music was completely fed, I brought them back to the classical things again. They seemed content now to work on classical music and started with renewed vigor. I did not lose one of these pupils and I felt that I had accomplished a real service for classical music and for the pupils themselves.

A list of pieces that bridge the gap between jazz and classical music is here given:

COMPOSITION	COMPOSER	GRADE
Spring in Spain	Hipsher	4
Confetti	Media	4
Dance of the Rosebuds	Keats	3
Garden of Roses	Ritter	4
In a Rose Garden	Ewing	4
Fete Rustique	Martin	3½
Strutting Out	Ritter	5
Patter without Chatter	Blanco	5
Jazz Scherzo	Guion	6
Whitemania	Cadman	5
Red Leaves	Aucliffe	3½
Mio Carita	Groton	3
La Cascada de Perlas	Parks	4
Sleepy Hollow Tune	Kountz-Felton	4
A Garden Party	Benson	3½
Moonlight Revels	Andre	3½
A Breath of Lavender	Preston	3
Wing Foo	Burleigh	2
Salute to the Colors	Anthony	2½
Mirror Dance	Felton	3
Haunting Memories	Peery	3½
Springtime in Chinatown	Renton	3½
Moonlight in the Patio	Sawyer	2½

Four Times Twenty Musical Years

By Percy Goetschius, Mus. Doc.
EMINENT TEACHER OF MUSICAL HISTORY

Perhaps the French term for eighty (quatre-vingts), four times twenty, is the only one by which to express the age of Dr. Percy Goetschius. That is, he is as good now as four young men of the age of twenty, with all the experience which time only can bring. His freshness and mental vigor are evident in all that he writes. His recent work on "The Structure of Music," which will be published in book form shortly, is regarded as the keystone of the great series of masterly theoretical works from his pen. His autobiography which we begin in this issue will be concluded next month. It is a fine documentary reflection of a certain phase of recent musical history by a teacher who has taught more noted American composers than any of our contemporaries.

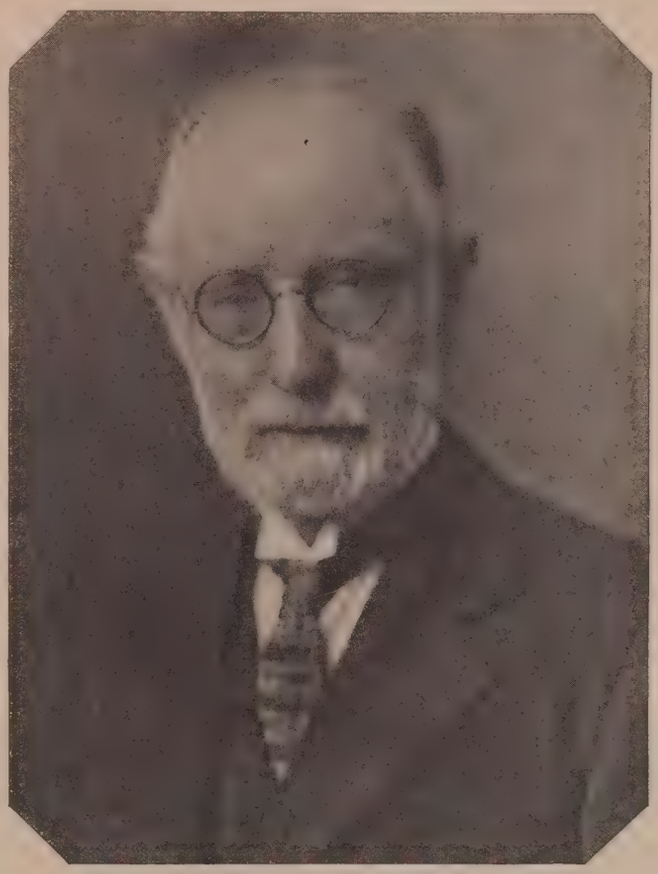
I WAS born on the 30th of August, 1853, in the then small manufacturing city of Paterson, New Jersey, near New York City. My paternal ancestors were Swiss, a family of preachers. The original family name was Goetschi, and it was one of the descendents, a preacher in Hackensack, New Jersey, a zealous student of Latin, who added the Latin ending, *"us,"* to the name, about the middle of the eighteenth century, which accounts for its present form and determines the pronunciation as a three-syllable word (Get-she-us).

I was a frail child, and my attendance at school was brief and intermittent; but my parents taught me reading, writing and arithmetic at home. My father was a civil engineer and the "city surveyor," and he recognized the fact that wholesome occupation in the fresh air, incident to his profession, was the best means of improving my health; so when I was twelve years old all my school attendance was discontinued and I engaged in out-door work with father's corps of assistants.

I was so successful that when I reached my eighteenth year, my father transferred the entire business to me. Since "surveying" involved considerable mathematics, I made a thorough study of algebra, geometry and the like, with very great pleasure and no doubt some profit. At the same time, I was extremely fond of literature and read all the best books that I could get—Tennyson, Longfellow, Shakespeare, Dickens, even Fenimore Cooper and Scott—with avidity. I have often imagined that these two courses of study both bore significantly upon my future activities in music. The mathematics inclined me to the theoretical side of the fine-art, and my close and critical application to works of the best writers aided in developing a style of English diction which was valuable to me when it came to preparing my text-books later in life.

A Lifetime Delight

BUT ALL this time the one absorbing, unquenchable passion of my life was *music*. Besides a German flute (which my father tooted, and upon which I later developed a fair degree of skill), the only musical instrument in our home was a little, wheezy melodeon, with pedals for pumping the wind. As soon as I was able to reach these pedals with my short legs, I began to pick out the notes in such hymn books and other collections as were in the house, and thus, wholly unaided, I learned in time to read and play simple tunes. My parents were not trained musically but mother sang and father fumbled out the tunes; and they were both genuinely interested in music. Father "led the choir" in various churches, and subsequently I officiated as organist. A few years later a square piano supplanted the melodeon and my enthusiasm was greatly spurred by this widening of my musical domain.



DR. PERCY GOETSCHIUS

It must have been in my tenth year that a most momentous event took place, destined to influence and even determine my future career—namely, the advent of U. C. Hill into my life. Mr. Hill was an excellent musician, a proficient violinist, a pupil of Ludwig Spohr, and withal a big-hearted fine old gentleman. I believe he hailed from Connecticut. When I first saw him he was about sixty years old, a portly, ruddy-faced gentleman, tall, with a characteristic stoop, as if to minimize his height. The only physical trait that suggested the artist was his rather long hair which curled up a little over his collar. He was one of the founders, I think the chief one, and for a number of years President, of the New York Philharmonic Orchestral Society, which still exists and occupies foremost rank among our great orchestras.

Mr. Hill owned considerable property in Passaic, New Jersey, but advancing years and an improvident family made it increasingly difficult for the poor old artist to earn the needful means of existence, and he was obliged to sell piece after piece of his property. My father, as Commissioner of Deeds, prepared the necessary documents, and thus it was that Mr. Hill became a frequent visitor at our house. He quickly recognized my budding musical proclivities, and was profoundly interested. One day he brought to me, as a gift, "The Well-Tempered Clavichord" of Bach! God bless him! It was the turning point of my life, for the wrestling with this unsurpassed product of the greatest musical genius brought me ecstasy and definite musical progress.

The Sound of Doors Opening

THROUGH Mr. Hill I gained access to the public rehearsals of his orchestra in the old Academy of Music in New York, and thus Haydn, Mozart, Beethoven and many other great masters entered with fructifying might into my life. My command of the keyboard increased rapidly, though without any outside assistance, and soon Mendelssohn and *Chopin*, not to mention Rubinstein, Raff and others, were added to my list of musical deities. One Christmas my father gave me the sonatas of Mozart and Beethoven. I gave scant audience to Mozart, but was engulfed by Beethoven. Why this discrimination? I do not know, but can guess. I can never forget one evening when a friend lent me a copy of Beethoven's "Symphony No. 3" (for piano); I prayed fervently that it might rain the next morning, so that, thus prevented from going out to work, I could spend a delirious hour at the piano with this symphony!

Things went on in this way until I was twenty years old. Then, urged on by many friends and finally winning the sanction of my parents, I determined to contend no longer against the convictions and obsession of my being, and set out, on the first of November, 1873, for Germany, ostensibly to spend one year there in the exclusive pursuit of musical study. Perhaps I foresaw that the "one year" was to become seventeen years, and never for an instant have I regretted carrying out that resolution, unfalteringly.

The good old steamship *Abyssinia* of the Cunard Line conveyed me to England in thirteen days, and two days later, on the fifteenth of November, I found myself in the railway station at Stuttgart, Württemberg, South Germany. There I experienced one brief pang; never can I forget the feeling of utter desolation, loneliness and homesickness that oppressed me, when, stepping off the train, alone in a foreign land, with absolutely no knowledge of the language, I found myself far away from my loved ones, among absolute strangers. But it was only for a moment. I had been told to locate in the Marquart Hotel, and as it adjoined the station I readily found it and was greeted at the door by a good natured porter who spoke English.

That evening, at dinner, I found myself seated next to the newly appointed American Consul, and soon felt, if not quite at home, at least comfortable and courageous again. The next day, Sunday, the sun shone warm and bright, and I decided to attend church, as was my invariable custom at home; so I inquired the way from the porter and soon found the little English church. On the way there I stopped at a street corner to read the names of the streets; the one I was on was Weber street, and the one that intersected it was Wagner street! I concluded at once that I had truly struck the right place for the study of music!

That same evening I was advised to attend the opera, and, brushing aside my home-bred scruples concerning the Sabbath, I went, and heard Mozart's "Don Giovanni." I can feel the thrill of it yet.

The Elysium of Music Students

THE NEXT morning, I followed the porter's directions and soon found myself at the portal of the Stuttgart Conservatory of Music. I had reached the goal of my enterprise! In the antechamber I found a young gentleman, about two years my junior, who had just arrived on exactly the same errand, from Brooklyn, New York. He could speak German, and he kind-heartedly took charge of me, as interpreter, guide and friend. We attended to my registration and had an interview with Dr. Lebert (chief author of the famous Lebert and Stark Piano Method). Then I was assigned to the proper assistant teacher for drill in piano technic. We found a good boarding house for me, and I went right to work. I also entered the class in harmony, for, though unfamiliar with the German tongue, I was perfectly at home in the universal language, music.

My progress in every direction was rapid; I soon became able to understand and make myself understood in German; and my apprehension of the theoretical work was so quick, though I had never before given this element of music any thought, that in one year and a half, by doubling classes, I covered the first three-year course, and was promoted to the classes of Dr. Faisst himself, in higher counterpoint and form. Dr. Faisst was

the Head of the Conservatory, an extremely learned musician and gifted organist, composer, teacher and conductor.

At the same time (the Autumn of 1875) I was assigned to Dr. Lebert in piano and also to Dionys Pruckner, which was considered a great privilege. Prof. Pruckner was one of the few *real* pupils of Liszt and became distinguished as virtuoso throughout Germany. In 1870 he visited America briefly and played with the Philharmonic Orchestra. Mr. Hill once said of him, "I have never heard such exquisite, refined playing."

Also, I enrolled in the orchestration class of Carl Doppler, an act which the authorities regarded as irregular and premature. What did I care? I responded to the inner call for the widest field of expression. Carl Doppler, a famous flutist, was Director of the Court Orchestra, one of the sweetest and noblest natures I have ever known, and a wonderful teacher. To these influential acquaintances was shortly added Edmund Singer, eminent violinist, concertmaster of the orchestra, and an exceptionally fine teacher. These five, the "Big Five" of Stuttgart, Faisst, Lebert, Pruckner, Doppler and Singer, seemed to take a particular liking to me, and bestowed upon me a degree of affection which I tried to deserve.

During these early years of study I contracted many lasting friendships with genial and talented young musicians who had chosen Stuttgart for their education; among these, Edgar Stillman Kelley and Victor Herbert were conspicuous.

Symphonic Enterprise

IN 1876 I wrote my first symphony, as class-exercise. That same year I was entrusted with a few classes of English speaking harmony students at the conservatory, and to these were shortly added some of the regular (German) theory classes; so that I thus became a regular member of the Faculty.

In 1877 I composed my first Overture, "Samson," which my devoted and generous master, Doppler, performed publicly. This was followed in 1878 by my "Christmas Overture," also publicly presented in Stuttgart (and many years later, by the way, in New York).

In 1879 I began work upon my first harmony textbook, "The Material Used in Musical Composition." The incentives to such an undertaking were by no means of a trivial nature, surely not mere boyish ambition or reckless presumption. The "method" which Dr. Faisst had prepared, especially for the Conservatory classes, while original with him and decidedly progressive, seemed to me still to share a weakness (as I deemed it) of all existing harmony books, namely, the lack of *reasons* for the rules. The rules were evidently adequate and authoritative, but they were issued in the name of "tradition," chiefly. Since they *were* good, there must be a means of proving their origin and furnishing the student with an assuring reason for each and all of them. To do this was my main endeavor. Hence, while I followed Dr. Faisst's system rather closely, I tried to make everything clearer; and, of course, I amplified it to include many modern innovations. This book was written and rewritten, almost the proverbial "seven times," before I felt that it was ready for the public. I had to have it printed at my own expense, since no publisher in Germany would accept a book of that kind in a foreign language. This was done in 1882.

A Significant Signature

IN THE Summer of 1883, on one of my rare visits to America, I met, on the steamship, Mr. Gustave Schirmer, the founder of the great publishing house of that name in New York. He had got wind of my book, and was deeply interested in it, and in me; his subsequent generous and warm friendship is one of the most cherished of my memories. The next time I saw him, a few weeks later, he offered me a contract, assigning to him the sole right of future publication of my "Material Used in Musical Composition" which I managed to sign, although so deeply affected by the significance of the transaction, that I could scarcely hold the pen. The book was completely revised, and published by the Schirmer Company in 1889; again revised for a new addition in 1895; and practically rewritten, for later editions, in 1913.

About 1879-80 I began my piano Sonata, and, after finishing the first and second movements, the fates favored me with the opportunity of meeting Anton Rubinstein, with whom, in the Autumn of 1880, I spent a memorable forenoon alone. He listened while I played the two movements of the Sonata, with obvious interest, and urged me to finish the work. He also looked through my "Samson" overture, giving me many excellent words of counsel and encouragement. The sonata was soon completed, and the following Summer (1881), through the intermediation of Pruckner, Singer and others, I gained access to the classes of Liszt, in Weimar, where I passed two of the most inspiring weeks of my life. Liszt allowed me to play the first movement of the Sonata before himself and the class, and a few days later called for the second movement.

For the third, and last, movement, Liszt accorded me a session one forenoon with him alone, and exhibited all of his proverbial traits of benevolence and generosity; he kissed me on the cheek, gave me a picture with his autograph, and spoke very kindly of my music.

A Forenoon with Brahms

A SIMILARLY thrilling experience was in store for me; in the Autumn of 1882 I experienced the rare privilege of a forenoon alone with Brahms. His attitude was unusually gracious and cordial; to my astonishment (and pride) Brahms read my Sonata through from beginning to end, without comment (as was to be expected, for such was his reserved nature), but with evident interest and general approval.

Another parallel experience was a forenoon spent with Hans von Bülow (and my friend Pruckner) in 1886. Bülow made me play my orchestral Suite, which had been written and publicly performed the preceding year, from the score, and though his remarks were largely caustic, in keeping with his well-known manner, he was quite apparently favorably impressed with the work, and many of his criticisms were just, and sank into my artistic consciousness.

The year 1885 was for me a most memorable one: on the recommendation of Dr. Faisst and other Professors, the king of Württemberg conferred upon me the title of "Royal Professor," which established my standing as member of the faculty-council of the conservatory. In that same year I was engaged as musical critic by the two leading newspapers of Stuttgart ("Schwäbischer Merkur" and "Neues Tageblatt"), and was assigned the post of Lecturer in Music History at the Conservatory.

(*Continued in March Etude*)

"Both the child and the student cannot be accustomed too early and too constantly to a high standard of beauty in tone. We should learn to turn away from bad tone just as we avoid an obnoxious smell."—Monthly Musical Record.

Old Friends Are Best

Sees Great Improvement

"As I am one of your old time subscribers, I thought it would not be out of place to send you my congratulations on this, your fiftieth anniversary, and to express to you my appreciation of the good things that I have found within the covers of your magazine *during the past years.* Of course I can see many changes in the make-up of the paper since it was first started, but I am glad to say that the same spirit of helpfulness and good-will permeate it today as of yore. Besides you have brought the appearance as well as the contents up to date in every respect; and I trust that the coming years will bring to you and to all who are connected with your musical family a most happy and prosperous future."—EDWARD A. PROUTY, New Jersey.

Finest in Existence

"The Sisters of the Holy Names wish to offer their congratulations to THE ETUDE editors for the successful completion of fifty years of faithful and artistic service in the realms of music. May THE ETUDE continue to be one of the finest musical magazines in existence."—SISTER BENEDICTA, California.

Good Wishes for Future

"Congratulations upon having attained your fiftieth goal. I hope still to be taking THE ETUDE at the time you celebrate seventy-five years and, yes, a hundred years. That's quite a while, but I hope it will be so. Your ETUDE is becoming more and more enjoyable each issue that it is published."—PHILIP F. SMITH, New York.

Making an Etude Encyclopaedia

"Best wishes to you and your exceptionally fine magazine on the occasion of your fiftieth anniversary. I have been an ETUDE subscriber since 1926 and value your publication very highly. In fact it might interest you to know that I am making an encyclopaedia of music with the most valuable articles from THE ETUDE. Its worth is worthy of more than the price you ask."—ELVIRE M. C. DELCHEVALERIE, Pennsylvania.

"I have taken THE ETUDE since its f publication in about 1883."—E. BRACKETT, Ohio.

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"I have been teaching for forty ye and received your ETUDE the very f year—always recommended it to my pu —and sent my subscription nearly ev year, though I did not use my own na but the name of the school where I situated. For many years to come, I h THE ETUDE will continue the good w begun by Mr. Theodore Presser of h ing both teachers and pupils towards Summit of Musical Art."—REV. S. MARIE-DE-LA-VISITATION, Ottawa.

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"I have been a subscriber to THE ET since it was first published and have nea every copy on file."—MRS. M. E. PAYNE, West Virginia.

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A Help for Forty Years

"I have been receiving THE ETUDE about forty years, and it has been a w derful help to me."—MISS JOSEPH STILWELL, Indiana.

"Accept kindest felicitations on auspicious occasion of your Golden An versary. I hope that the blessings success which have been yours during past fifty years may be continued and creased in the future. Our sincere tha are yours for the many courtesies and tentions you have ever shown us whil have been in charge of music departmen —SISTER MARY GISELA, Wisconsin.

Enrolls for Thirtieth Year

"How glad I am to enroll again a subscriber for the thirtieth year. I quite proud of the Anniversary."—M M. DALY, Arkansas.

An Indian Drill for the Fingers

By NELL V. MELLICHAMP

THOSE who know the value of the finger exercises prescribed by the technician of today cannot conscientiously omit them from the young student's assignment; yet most teachers are familiar with the bored expression which overspreads the average child's face when technical exercises are mentioned.

Now if a teacher is fortunate enough to have the child come to her in his sixth or seventh year she can give his imagination full play while introducing valuable exercises for his small hands. For instance, in establishing the pivot position of thumb for future scale work, she may call the fingers Indians and suggest that, like real Indians, they follow in each others' footsteps. She may begin with the left hand and have the child play, ascending, two octaves with the first and second fingers. Now she has him descend with the right hand, reminding him that the thumb and second finger creep exactly in each others' steps. By using the same exercise with thumb and third finger, then thumb and fourth, next with thumb, second and third, and finally with the act scale fingering, the habit is pretty w established.

In like manner the finger exercises equality of tone are introduced. Let teacher call them "fairies" and then h the light musical tones—left 5, 4, 3, 2, on c, d, e, f, g, then on d, e, f, g, a and forth, with the right hand descending af the left has played from C to C.

Again, let the left hand play brok triads on each degree of the scale and right hand repeat the tones an octa higher, very softly. This may be called echo game and awakens an eagerness the young student to make it really echo. A degree of finger control may learned in this way where other meth more suited to older minds would fail.

These exercises in themselves are miliar to all Leschetizky students and b to establish that much coveted legato tou But if the teacher makes them into p for the child she has gone far tow their mastery.

Violin Teaching Far from Ordinary

An Unroutined Routine of Violin Instruction

By Louis Persinger

THE FAMOUS TEACHER OF YEHUDI MENUHIN AND RUGGIERO RICCI

As told to Rose Heylbut

RUGGIERO RICCI

MY FIRST encounter with violin teaching was a rather rude jolt. Naturally, I was the pupil. I was ɔ haps ten at the time, and we lived up in mining camp in Colorado, where violin nstruction was scarce. One teacher was ound, though, and everybody thought he nust be very good, because he made you ay for ten lessons in advance. So I was aken to him and my hours were paid for. Ie heard me play once, and on that same fternoon he suddenly left town and was eard from no more. This caused me conderable worry. Not only did I grieve or the price of those nine lost lessons, but kept wondering, "Am I such a genius hat he can teach me nothing more, or am so terrible that I drove him out?" Forunately, my personal gifts were not the ause of the gentleman's defection; he had imply left for the Klondike, to seek gold nd grow rich. This proved that he was nusual for a music teacher after all, and ne matter was forgotten. But much ater, after I had been graduated from the onservatory of Leipzig, and had spent appy years with Ysaÿe (the happiest, erhaps, of my life), and had pupils of ay own, that incident of my childhood ame vividly before me again. I relived e anguish I had gone through, and reolved not only to refrain from running way from my students but never in any ay to subject them to brooding or worry r self-tormenting or doubt. All this cuts eeper into a child's mind than people suppose. The ideal system of instruction, to y mind, imparts information and forms usical habits *in upward strokes only.* ven where censure is needed, one can alays find a way of giving it that carries ith it a pull upwards instead of a slam ownwards. In all my experience, I have ever really scolded a pupil.

The Individual First

PERHAPS this is the best time to tell you that I have no set system of violin struction. Least of all have I any sysm for teaching children. I am not a ecialist in child prodigies. Indeed, one my most interesting pupils was a Canaan business man who took his first music sson at the age of twenty-eight, and uickly made up for the lesser plasticity of s muscles by his more mature intelligence, us proving again that it is never too late begin! It has been my fate to guide e musical formation of certain very outanding children, but their success is due a combination of personal gifts with telligent, enthusiastic methods of teachg. A teacher cannot actually plant the ed of genius where Nature has failed to w it—and yet he carries the full responbility of developing it correctly! My vn plan is to teach each child individually, study his own very personal powers and weaknesses, and to deal with them, not in terms of some routine pattern, calculated in advance, but spontaneously. I have no secret formula which, if once divulged, would assure the coming generation a race of Yehudi Menuhins. Indeed, if a supergifted child were to come to me tomorrow, I wouldn't in the least risk "knowing" how or what to teach him until I had worked with him a few weeks and thoroughly "explored" him.

The very first thing to do is to forget the violin and acquaint one's self thoroughly with the personality of the pupil. Often this takes time, but it is worth it in the end. For the way a child can play the Mendelssohn "Concerto" at an audition is far less important than the inner architecture of his mind, which causes him to play it as he does. That is what the teacher must know. Is the child a distinct virtuoso type, gifted with a flair for brilliancy? Is he a shy, introspective type, possibly cursed with nervousness in playing before people? Is he difficult or tractable? Somewhat original in his thought or merely imitative? I cannot decide my method of approach until I have charted my pupil's mental and musical depths. Then I set to work by developing the things he lacks rather than by polishing up his specialties. A well-rounded, understanding musician is infinitely preferable to the sensational superficial performer.

Gymnastics or Genius

IT IS A distinct mistake to confuse sheer brilliance of performance with musical capacity. But it is an easy mistake to make, particularly in dealing with children, where wonder at a youngster's ability to cope with difficult music at all frequently hypnotizes the listener into a state of awe. I get hundreds of letters from people all over the country, begging me to make another Menuhin out of their boy, "because he is only seven and can already play the Bruch Concerto." Let me stress the point that playing difficult notes is not a sign of "genius," or even of musical gifts. If people realized this, they would save themselves and their children much bitter disappointment and work, as well as those first seeds of cynicism which have no place in a young mind. Although the really gifted child will frequently play brilliantly, I have often found that the sensitive, introspective child, with abilities as yet only latent, gives promise of greater artistic capacity. It is better to "waste" a few years of possible performance than to exploit brilliancy too soon.

LOUIS PERSINGER

YEHUDI MENUHIN

The most frequent questions put to me are, "How can you tell when a young child is really gifted? What are the signs? How can you predict the future artist?" Frankly, I can't. Nobody can. It is impossible to foretell mature capacity from a child's performance. The indications that are important to me are not actual performance so much as "a good ear," rhythm, and at least *some* evidence of a feeling for musical color. When Yehudi Menuhin first came to me, I saw at once that he was unusually gifted, but it would have been foolish to predict, when he was six, that at sixteen he would rank among the great violinists of the world. I was impressed, though, by his perfect ear, his feeling for rhythm, his serious determination; and later by his quick grasp of the spiritual significance of the music he studied. And even Yehudi had to work!

People are inclined to place too much importance upon performance as such. I often have to disappoint aspiring fledglings who come to me with a difficult recital program, and request that, first, they stand with their backs to the piano while I test their ear. Then I ask them to identify notes and chord sequences. That is the first test. Secondly I ask them to play unaccompanied passages, both slow and rapid, to see what innate feeling for rhythm they display. Thirdly, I ask them to play some "simple" thing of Bach or Mozart, to see how accurately they report the thought of the music. Only in the fourth place do I look for sheer performance.

A Feeling for Intervals

IN ORDER to lay the proper foundation for ear-accuracy, rhythm, and tone, I believe that all violinists should first study the piano. The fixed position of the notes develops a feeling for the intervals which the violinist must "manufacture" for himself. The fact that he can accompany melody with a rhythmically-patterned bass checks the student up on his rhythm. Such a self-checking-up is difficult on the violin where there is largely only the melodic line or filigree passage-work to play; and for that very reason rhythm is one of the violin student's greatest problems. Moreover, the fact that the piano is played by pressing down keys instead of strings quickens the ear to the differences between its tonal individualities and those of the singing violin. (At least it *ought* to sing!)

The teacher must bear in mind that children are by nature imitative. They do not mean to copy, certainly, but the very limited nature of their personal experience

makes it possible for them to learn only through what they see and hear. This brings up the much-mooted question of object lessons. Shall the teacher play a new piece through for his pupil before the child has had a chance to "discover" it for himself? I believe he should—provided, naturally, that he is himself a sufficiently competent instrumentalist to reveal the major musical and technical aspects of the work in a worthy manner. At the very least, he should clearly point out the piece's "high lights."

Selected Experiences

FRANKLY, I do not believe in those utterly modern methods of pedagogy which require everything to be learned through personal "experience." The child gets his experience with good and bad tone solely through what he hears. The same is true of interpretations and general musical good taste. No child can hit upon perfection by himself. Neither Mozart nor anyone else has ever stepped straight out of the cradle, equipped with fine musical taste and understanding, "mature" musicianship, a balanced emotional outlook, and compelling warmth and virtuosity. One is not born with these things. One acquires them. And it depends very greatly upon the artistic calibre of the child's teacher whether these qualities are to develop at all, spark or no spark.

If left to himself, therefore, the youngster will probably read into this music a great many errors which must later be removed, involving the double process of unlearning the wrong before the right can be properly mastered. And, even then, it is a question whether an original error can ever be completely eradicated. I believe a child is making better steps along the road of experience if his teacher provides him purposely with correct experiences.

The teacher should never assign a new piece without doing all he can toward leading the child into the proper way of learning it. He must mark out fingering and bowing. He must demonstrate the technical snags to be watched for and overcome. He must give examples of tone and interpretation. More than that, he must talk over the meaning of the music in terms which the child can understand. He must teach the music away from the violin almost as much as upon it. He must encourage the pupil to express thoughts by means of notes, instead of merely playing the notes. He must inquire into the pictures and ideas the music stimulates in the child's mind, and discuss them. He must plot practically every note the child plays, digitally, mentally and musically. I have never had a child pupil for whom I have not done this.

"Keep Out" Signs

FURTHER, I believe in negative teaching. The child-pupil must be alert for what to avoid just as keenly as for what to achieve. Suppose I am trying to bring out a soaring, floating tone. The first step, of course, is to produce such a tone for the child to hear and imitate. But that is not enough. He must also know the fingered manipulation and the aural effect of what not to do. I often draw a scratchy, bristly, "pressed" tone and ask my pupil if he likes it. Of course he says "no." Then I counsel him to listen for just such tones in his own playing, and avoid them. In interpreting passages of emotional meaning—like those in the *Andante* of the Mendelssohn "Concerto"—it is often useful to exaggerate dragging, drawling sentimentality, and then to make an awful face over it and let the pupil have a good laugh at it. Once he has laughed at a mistake, the battle is half won. There is no weapon like ridicule. The pupil will mend his ways the moment he sees a danger of your laughing at him in the same way he laughed at you. It makes a pupil flabby to shield him. The wise teacher calls his pupil's attention to the errors to be avoided before the latter has a chance to become intimate with them "on his own."

A Cleopatra Passage

THE MORE graphic and pleasurable associations the teacher can tie up in his pupil's mind, the more accurately will he drive his point home. Once I was trying to have a pupil produce a rich, voluptuous, passionate tone. The child was very young and, for all his gifts, had absolutely no knowledge of passion nor emotional ecstasies. His imitations of such a tone were only half satisfactory, because he was working "from the outside in." After we had been at it for some time, I suddenly put our violins aside, and said, "Come on, let's take a walk." On the way, I never once mentioned tone, but told him all about ancient Egypt, of Cleopatra, resplendent in ruby silk and holding lotus flowers in her hands, riding in a golden barge down the lazy green Nile. The boy was enchanted. The "music lesson" look left his eyes, and he actually *saw* Cleopatra. When we came back, I gave him his fiddle and told him to play that passage *like Cleopatra*. And he did!

Once you get into the habit of thinking in associated ideas, you can make up any number of graphic little lifts, on the spur of the moment. Take the *crescendo* for instance. Most little people will readily begin a scale *piano* and finish it *forte*, but the gradual increase of power that makes it a real *crescendo* and not merely a jarring change of volume can offer difficulties. I usually overcome them by telling the child that the scale is a hill he must climb, without slackening speed, and that he must therefore exert more leg power. It usually works. Again, in coloring a passage, I tell him to regard his melodic line as a very literal line—a clothes line, let us say, with colored wash hanging on it. The colors may blow about, sometimes in the full sunshine, sometimes in shadow; but never must the weight of the colored wash break down the line. Never must the clothes drag in the mud. That usually works, too.

Game, Contest and Display

TURNING to the child's point of view, the very young pupil has little idea of purely musical or abstract values. He is interested in two things—keeping himself pleasurably occupied and seeing himself do things well. The wise teacher takes this into consideration. He may often get a much better musical effect by not talking music all the time. He may tie up with an association of ideas; he may rouse the child's pride; he may enter into competition with him. Any very rigid method of teaching becomes boresome to children, and boredom, of course, is fatal. A good way to keep interest on the alert is to vary the course of his lessons and his practice hours. Don't always begin with scales and exercises, simply because that is "the thing to do." Let the child warm up his fingers with a Rode study, or a Paganini, if he is that advanced, or an exercise you invent for him or even a rapid passage from his new piece. Let him begin his practicing with a different thing every day. You can work out a splendid routine for him, without his being in the least aware that he is being routined!

One of the teacher's greatest problem is how to help overcome nervousness. We all have had experience with the child who practices diligently and plays well, but who makes the most heartbreaking slips when playing before people, from the sheer fright of seeing them there. Frankly, I believe there is no way of completely overcoming nervousness, once you allow it to take hold. I remember once in Berlin, years ago, that Ysaÿe himself was so shaken by a sudden attack that he had to make a fresh start on his concerto, in the

(*Continued on page 121*)

RECORDS AND RADIO

By PETER HUGH REED

THE RETURN of the weekly broadcasts of the New York Philharmonic Symphony proved a double event this year; for it not only made available to the whole country a weekly symphonic program *par excellence* by one of America's leading symphony orchestras but it also brought before the microphone Lawrence Gilman, one of America's foremost music critics and commentators on music. Mr. Gilman who is the music editor of the New York Herald-Tribune has been writing copy on music for over thirty years. His esteem of music is all embracing, for he writes as appreciably of modern music as he does of the music of the past. His style is distinguished (often exalted) and markedly brilliant. In an age that ignores poetry, it is good to find a commentator like Mr. Gilman whose appreciation of that much neglected muse is such that he makes the usage of poetic excerpts one of the salient features of his commentations.

Bach's Objectivity

TO TURN to recorded music and its insurpassable intimacy, let us begin by making some observances of Bach's music on records. The music of Bach, being objective in its expression, unquestionably conveys different impressions to different temperaments. And, like the philosophy of Immanuel Kant, to which it has been termed analogous, it is immediately intelligible to some though not to others. When we approach works like his unaccompanied violin sonatas, we can understand the limitation of their appeal and why they are incomprehensible to the many rather than the few.

When we approach works like Bach's sonatas for violin and cembalo, however, it would seem to us that such music should be universally comprehensible. Undeniably, they are ideal works for phonograph reproduction, since repetition only increases appreciation and interest. These sonatas, like Beethoven's, depict soul-states and inner experiences, as Schweitzer says, "with a force in the place of passion." Their moods are purely emotional ones, in which sorrow, although the dominating note, is not the ultimate one; for whether Bach was submerged in thoughtful melancholy or "mystical dreams," inevitably he recovered himself in a sturdy fugal *finale*—the truly vital and buoyant expression of a latent optimism.

Out of the six sonatas written for violin and cembalo, four have been recorded to date, with the piano taking the place of the older instrument. Three of these, the fourth, fifth and sixth sonatas, Columbia have made available in their album sets 186 and 187, expressively played by Alfred Dubois and Marcel Maas. The other that is recorded, which is the third in E minor, has not been made available in this country as yet. It is played by Isolde Menges and Harold Samuel and issued by H. M. V. in England. Columbia set 186 contains sonatas four and six, in C minor and G major, each taking four recorded sides; and set 187 contains the fifth sonata, in F minor, which takes five recorded sides, the sixth being given up to the *Andante un poco* from the second sonata.

Piano in the Rôle of Cembalo

MUCH HAS been written about the inequality of the modern piano in relation to the violin (the dullness of the former's timbre, for instance) particularly in the performance of these sonatas. Some authorities contend that the cembalo, which has the "pure tone of a string vibrating on a wood resonance," gives a more equal homogeneity to the parts than does the piano. Be that as it may, the playing of M. Maas, the singing tone of the piano, and the balance attained between the instruments in these recordings make them, to our way of thinking, gratifying performances of the music under hand.

Besides the limitations of the flat bow, another reason that the unaccompanied violin sonatas are not so readily understood or appreciated is the absence of the harmonic implication on the piano. If we accept the belief, advanced by several commentators on Bach, that he conceived these sonatas to be played only with the old arched bow, the tension of which "was effected not by means of a screw but by the pressure of the thumb," then we realize that he "demanded of the instrument nothing impossible or even unsatisfactory *per se*," as many people would like to contend.

The importance of these sonatas in violin literature cannot be overestimated. Hence the issue of Bach's "Unaccompanied Sonata in D minor" (Victor set M133), as performed by Adolf Busch, is an important one. The "D minor" contains the celebrated *Chaconne* which has always been considered the most salient piece for solo violin ever written.

The strength and fervor of Bach's "D minor Toccata and Fugue" for organ are well set forth by Eduoard Mignan, playing on the organ of the church of St. Nicholas des Champs, Paris, on Columbia disc 68145D. The Toccata, founded on a single "dramatic ground thought," has been compared to a surging surf. If this is accepted, then the effective transition to the gentler and more uniform opening of the fugue might be compared to a rippling stream (a transition of scene), and the inserted passages of broken chords that serve to make the final climax an imposing one, the growing force of the stream which joins the sea at the end.

Modern American

ESPECIAL praise is due Columbia for their issue of Roy Harris' "Concerto for Piano, Clarinet and String Quartet" (Modern Album set No. 6). This unusually gifted musician, a native of Oklahoma, occupies a place in the front rank of modern American composers. Mr. Harris' music is allied to the times, being by turns restless and compelling, revolutionary and provocative. His concerto is vital, contentious and emotionally dynamic. It commands our respect, whether we misunderstand or dislike it upon a first hearing.

The piano part is broadly, almost ponderously, conceived, standing forth from the other instruments, when in evidence, like a central figure in bas-relief. Again, the clarinet is revealed as the central figure (for instance, in the *Andante*), winging its way like a falcon through the veering clouds of the strings. A melancholic note, inaugurated by the clarinet, predominates throughout the work. The first and second movements are agitated, contentious and somewhat complicated to

(*Continued on page 136*)

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Goldmark's "In Springtime" Overture

(Required Band Contest Number for 1934)

By Victor Grabel

KARL GOLDMARK

CARL GOLDMARK was born May 18, 1830, at Keszthely, Hungary. He studied violin and piano as a boy and ater took a course in theory at the Vienna 'onservatory. Among his most notable ompositions are his piano and violin conertos, his opera, "The Queen of Sheba," is symphonic suite, "Country Wedding," nd his overtures "Sakuntala," "Sappho" nd "In Springtime."

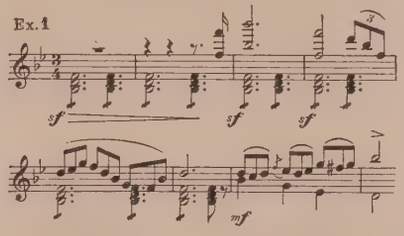
The overture, "In Springtime," was first roduced by Goldmark at a concert of the 'ienna Philharmonic Orchestra, in 1889, nd first came to a hearing in America at ie hands of Walter Damrosch and the 'ew York Symphony Orchestra in 1890.

It was originally scored for three flutes, wo oboes, two clarinets, two bassoons, our horns, three trumpets, three tromones, tuba, timpani and strings. The setng which I have made for band provides or the following amplified ensemble: 'ccolo, three flutes, two oboes, English orn, Eb clarinet, first, second, third and ourth Bb clarinets, alto and bass clarinets, wo bassoons, saxophones, two cornets, two rumpets, two flugelhorns, horns, tromones, baritone, euphonium, tubas, bass, arp, timpani, drums, cymbal.

As every poet in words has written bout Spring, so has almost every tone oet given expression to this enticing seaon. We have overtures, waltzes, tone oems—even symphonies dedicated to this eason of the year. But, while one comoser may see the slow awakening of Nature with the budding of trees and flowrs, another may visualize it as a mighty onquest of Winter's icy grip, Spring to im signifying rather the victory of Life ressing valiantly through and out of Vinter's cheerless night.

Goldmark is a composer who contemplated Spring with a feeling of drama. He envisions the necessity of vigorous conquest of Winter before we may enjoy the "coming of green," the "fitting of the butterfly" and the "song of birds." And so young Spring with passionate ardor sweeps into the land.

Ex. 1

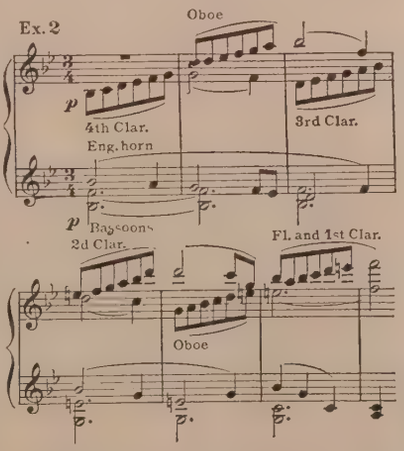


Opening with a reiterated chord in the horns and lower clarinets, the theme of robust Spring is vigorously launched in the flutes, oboes and first clarinets.

Now is the high-tide of the year,
And whatever of life hath ebbed away
Comes flooding back with a ripply cheer,
Into every bare inlet and creek and bay.

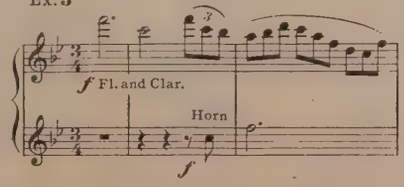
The rush of sound increases in intensity and a *fortissimo* is quickly reached, subsiding to quieter passages which introduce some transitional material.

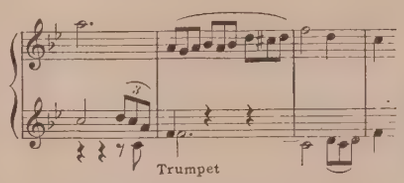
Ex. 2



Clarinet, oboe and flute rise in upward striving passages while through it sounds the lovely voice of the plaintive English horn—all endeavoring to attain to the warmth of the new sun. Fresh life is awakening. There is a restless stir. The principal theme again enters (in the dominant now) and is answered by the horn and trumpet.

Ex. 3

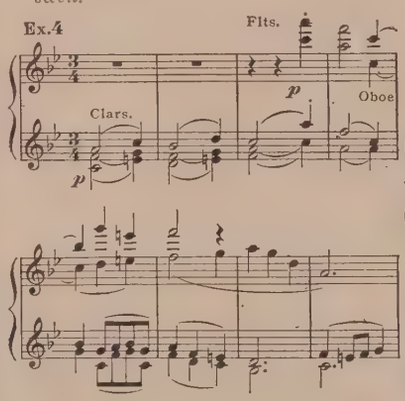




This motive boldly sweeps through the modulations of A major, D major and Db major and seems to shout exultantly "Spring is here!" This motive subsides and the second theme now enters.

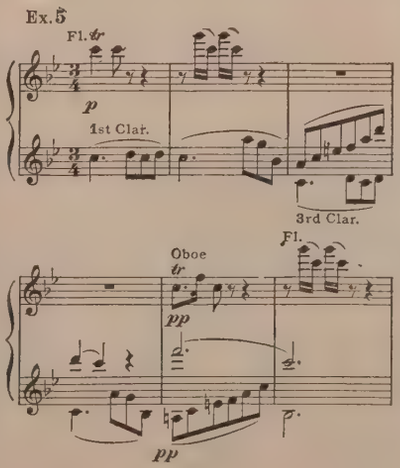
No matter how barren the past may have been,
'Tis enough for us now that the leaves are green;
We sit in the warm shade and feel right well
How the sap creeps up and the blossoms swell.

Ex. 4



We may reasonably imagine that we hear the doors of the houses open quietly and see the children come forth joyously to sing and dance on the lawn or in the meadows. Gracefully they dance in waltz-time

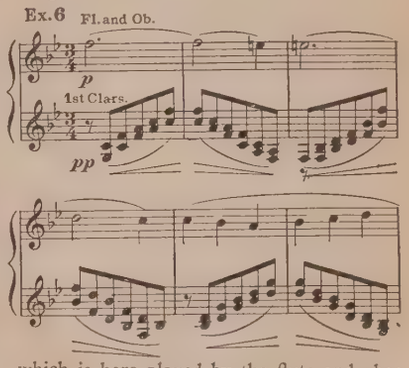
Ex. 5



while overhead in the trees we hear the voices of birds but just arrived from the South.

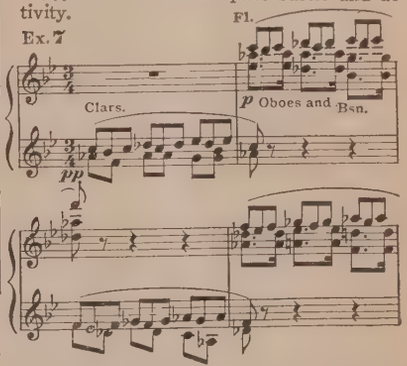
The children then join in a soft-voiced song:

Ex. 6



which is here played by the flute and oboe above soft arpeggios in the first clarinets. They may well express their surprise and joy at the newly created splendor. Everywhere there is a reawakening to warm and happy life. There is quiet bustle and activity.

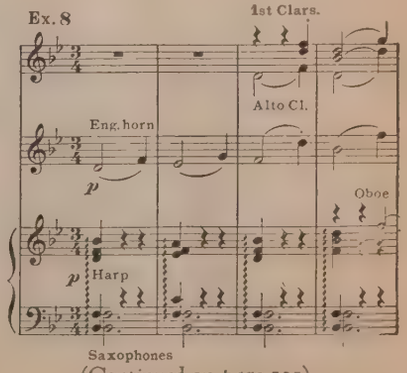
Ex. 7



The principal motive soon softly returns in the dominant (against softly reiterated chords in the flutes) while the waltz-like theme (of Ex. 5) is heard as a counter-theme in the lower reeds and in the oboe. Through a series of agitated transitional passages we return to a restatement of material employed in the opening pages.

Finally the second theme (as first set forth in Ex. 4) is presented in the contrasting key—this time in a more colorful dress.

Ex. 8



(Continued on page 121)

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance

By DR. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

BLACK SWANS AT FONTAINEBLEAU

By JAMES FRANCIS COOKE

Familiars of THE ETUDE will recognize, in this composition, Dr. James Francis Cooke in truly lyric mood. He sings of "black swans gliding upon the quiet waters of an enchanted lake," to use his own phraseology. Play the melody with the most beautiful singing tone possible. Allow plenty of nuance so that the theme literally glides along after the graceful manner of swans on water. The harmonization, while simple, is most interesting, as it weaves through various keys. Preserve carefully the triplet figures in the melody, but avoid marking these so sharply as to interrupt the gentle onward glide of the music. Moderate tempo should prevail until measure 17 is reached, where *più mosso* (more motion) is indicated.

At this point the theme is in the tenor voice played by the right hand while the left crosses over to play the upper harmonies. At measure 25 the dynamics have grown to *forte* and the theme re-appears in the upper voice, this time in double notes. The use of the pedal very often makes or mars a piece of this character. Therefore study the pedal markings which provide for the sustaining of harmonies without causing blurring—an unpleasant effect certain to follow upon prolonged use of the pedals. Short as it is, this little composition is full of music; and its appearance will doubtless be cordially welcomed by THE ETUDE's faithful.

COUNTRY GARDENS

Arranged by WILLIAM BAINES

Here is an eighteenth century folk tune which has been tremendously popular in recent years. It is one of the morris dance forms, of which there are several varieties, and calls up pictures of dancing figures on the village green in the somewhat merrier England of another day. Accents and phrasings of this music are all written to accord with certain traditional gestures of the dance, and success of interpretations follows upon careful observance of such guideposts. After a four measure introduction the theme proper begins. Make the most of the two-note phrases, with the accent on TWO and FOUR. Rhythm, of course, is vital. This music should be given a graceful but by no means dainty interpretation. These old English dances were quite vigorous as danced by healthy rustics, and consequently grace must be attained without loss of virility.

GAVOTTE DU PETIT TRIANON

By EVANGELINE LEHMAN

Charming bits continue to reach us from the busy pen of Miss Lehman whose friends are legion among ETUDE readers. The gavotte is said to take it's name from the Gavots, early people of Dauphiny, France. Unlike the morris dance, previously discussed, it must have a dainty and altogether sophisticated treatment. Avoid anything suggesting rustic vigor, therefore. Little pedal is indicated; rather a sharp staccato should dominate the performance of the music. This gavotte, aside from its musical value, affords splendid practice in poise, grace and rhythmical nuance. Staccatos and legatos should be nicely contrasted, fortes and pianos beautifully blended, and an air of stateliness pervade the entire composition.

SPEED

By DONALD CLAFFLIN

The old adage which bids youth "make haste slowly" is applicable to Mr. Clafflin's composition despite the title he has chosen. It is reasonable to suppose that young fingers should preface speed with accuracy as a matter of general principle. Use heavy accents and pointed staccatos throughout this number, keeping the rhythm at all times intact. There should be as much contrast as possible in playing the occasional sustained notes in the trio. Setting the pace according to ability, practice this piece slowly until it lies comfortably for the hands. Then full speed ahead!

VALLEY FORGE MARCH

By EDWIN FRANKO GOLDMAN

A march by the famous bandmaster, Goldman, is always of interest. This one opens with the blare of trumpets in the first two measures followed by the roll of drums (left hand) in the third and fourth measures. The first and second themes should be given very spirited rendition, preserving an even, steady tempo. The left hand supplies a staccato accompaniment throughout except for the occasional sustained and accented notes which are held with the pedal and thrown off sharply on the following beat. The Trio opens with a short introduction in the style of a bugle call after which appears a sustained theme in F major. This theme is so singable that Dr. Cooke wrote words for it, which appear in this edition and may be sung as a chorus.

FROLIC OF THE CLOWNS

By WALLACE A. JOHNSON

Here is a novelty which will attract young pianists.

To be really effective it should be played in the style of a caprice burlesque. After the two-measure introduction observe the *sforzando* on the first beat. This should be rather well marked. The grace notes in the right hand should be rolled into the principal note which follows and all played with an upward rolling motion of the arm which releases the entire group crisply. The staccato chords on the first two beats are followed by a sustained chord held for two beats. When properly contrived this bizarre effect is traditionally clown-like in suggestion. No new material is encountered until measure 28, where the left hand takes up the theme. Follows a return of the first theme which fades to nothingness on a *diminuendo*.

AT THE FOUNTAIN

By DUDLEY MARTIN

Here's a second grade piece to be played with the sparkling finger legato suggested by the title. The little figures in sixteenths in the right hand will be more liquid in tone if played with close finger legato combined with a rolling motion of the hand. The left hand follows along on legato eighths. The first theme is in B flat major and is followed by a short theme in the dominant key (F major) after which the first theme is repeated. The new theme at measure 47 is in the key of the subdominant (E flat major) and employs the same little shining watery figures as the first theme. *At the Fountain* can be made an interesting finger study attaining the same results as a Czerny etude and being, incidentally, somewhat easier for some students to "take."

LARGO CON GRAN EXPRESSIONE

By LUDWIG VAN BEETHOVEN

This *Largo* is from that early period of Beethoven's works in which his compositions still mirrored the influence of Haydn, his predecessor. Later he was to develop the sonata form to the highest state of perfection. Originally the word "sonata" was used to designate an instrumental composition. Literally it meant "sound piece." Later still the word was used to designate form, and it stands to this day for the highest form of music. The Beethoven piano sonatas are an everlasting monument to his genius.

The largo under consideration is from the "Sonata Opus 7." It is to be played with the utmost dignity, almost with majesty. The performer should seek to draw from the piano an approach to the resonance of an organ or orchestra. The opening short phrases are to be played with a tonal inflection which suggests breathing. The marks of dynamics should be followed closely. Tonal color is necessary in this, as in all slow movements for the piano, to make amends for the limitations of the instrument in the matter of sonority. The thirty-seconds in measure 12 should not be played in a hurried manner. The footnotes should be read, as they are very helpful, especially in the playing of the ornaments correctly. Beginning with measure 25 note the staccato accompaniment in the left hand against the very sustained chords in the right. At measure 75 the theme is in the left hand and should be well marked. Be sure to phrase the right hand accompaniment at this point *exactly* as indicated. There is a real test for the performer in the playing of this music—that of drawing the thin fine line between the utmost in real expression and the vulgarity of maudlin sentimentality.

THE TOE DANCER

By ELLA KETTERER

A waltz in grade one-and-a-half calling for light staccato and legato playing. The right-hand legato passage-playing against a staccato bass assumes a certain established control on the part of the young player. On the third line the process is reversed, the left hand carrying the melody against right hand accompanying chords.

MARCH OF THE DOLLS

By FREDERICK A. WILLIAMS

A march written especially for the second graders. Its opening theme is staccato for the most part and should be clipped off with rhythmical precision. The B flat theme beginning next to the last line is in the left hand and should be played to represent trombones in an imaginary band. The next line shows the same theme picked up by the supposed trumpets of the band after which a return to the beginning is made D. C. and ends at *Fine*.

(*Continued on page 126*)

BLACK SWANS AT FONTAINEBLEAU

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE

No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

Enjoyable Music

I have been told that my musical training has been too much on the technical side and that the pieces I play are too technical and tiresome to the listeners. I do not mean the persons who enjoy only jazz, but rather cultured persons who have had no special training in music.

I have taken such pieces as Grieg's *Butterfly*, a number of Chopin's works, Schumann's *Traumeswirren*, and so forth. Please give me a list of compositions that are short and enjoyable to people who have a taste for good music.—A. B.

It looks as though your chief trouble ly in a lack of expressive appeal in your laying; for the pieces which you mention ught to give pleasure to any who are at ll susceptible to good music. For the eneral listener, rather short pieces are enerally most attractive, if performed with enuine expression and meaning. I hope e time will soon come when no one will e considered a person of real "culture" ho has had no musical training or posesses no musical appreciation!

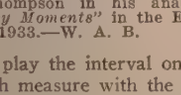
You might add to your list, as adapted persons of some, at least, musical taste, e following: *Palmgren*, "May Night"; *lbeniz*, "Sous la Palmier," Op. 232, No. ; *Debussy*, "En bateau"; *Dett*, "Juba ance."

These pieces are short, and of contrastg styles. Moreover, they offer plenty of portunity for the display rhythmic tality or of intimate expression.

"Drowsy" Moments

Please explain what is meant by the "up-arm stroke" advocated by Dr. Thompson in his analysis of *"Drowsy Moments"* in the ETUDE of April, 1933.—W. A. B.

I should play the interval on the second at of each measure with the *hand touch*, which the wrist jumps up slightly, while e fingers remain in contact with the keys; d the interval on the second beat with the *m-weight touch*, in which the wrist ghtly falls. Both intervals should be ade slightly staccato throughout, thus:



The chord marked "U" is to be played th the wrist up, and the one marked "D" ll be played with the wrist down.

An Evening Study Course

1. Will you give me a course of study for an evening high school piano class—procedure and material? (These folks are usually middle-aged and are ungraded.)

2. How would you present the following subjects to students in a discussion?

a. chord playing
b. staccato
c. legato
d. portamento
e. finger work

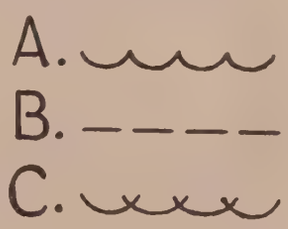
H. M. U.

1. I advise you to use as a text-book Blanche Dingley Mathews' "Piano Pathys." While this may seem too elemenry for your students, it should lead the y to a free discussion of the subject.

2. Show that chords should be played as a rule by throwing the hand slightly over and into the keys, and allowing it to relax as the tone is heard.

Single notes or chords are played with similar touches. If a note is to be staccato, press it down quickly and instantly relax the entire pressure, so that the fingers rise to the top of the keys. But if a tone is to be more or less prolonged, keep just enough pressure on it to sustain it for the required time: for a non-legato tone, for instance, retain the pressure for almost (but not quite) the entire length of the note; for a pure legato, retain each tone until it just touches the next; for a legatissimo, let the tones really overlap so that each pair is heard actually together for a brief period—perhaps a quarter of a beat. The pure legato is a form of the *portamento*.

We may thus summarize the touches where the tones are more or less sustained: (a) pure legato (or portamento); (b) non-legato; (c) legatissimo.



Examples of the pure legato touch are plentiful in the works of both Bach and Chopin, of the non-legato in the works of Bach, and of the legatissimo in the works of Chopin.

A Talented Boy Pupil

A boy pupil of eleven reads very well but memorizes too quickly and refuses to follow the page. In a large city school he was chosen accompanist for a class orchestra. He has also composed a little piece which he calls *Indian War Dance*, which I have written out for him and am going to use with other pupils. I feel that he has real talent, and am anxious to do my best for him. What do you advise?—E. P.

Such a talented pupil as you describe is both a pleasure and a responsibility to a teacher. You are right in encouraging his composition, which I hope may eventually be backed up by a course in theory.

His facility in memorizing, too, should be carefully guarded, lest he become a careless and "sloppy" player. Make him see how important it is for him to master a piece in all its details—notes, time, fingering, touch, expression—before dispensing with the printed page. School work such as you mention, while helping him to read readily, is apt to impair accuracy; so that you should especially emphasize this factor in his piano study. Give him music such as Bach's "Inventions," or other polyphonic compositions, in which thoughtful reading is necessary. Let him, too, often study the part for each hand by itself before putting the hands together.

Divide a piece or study on which he is working into phrases or short sections of not more than four or five measures in length. Number each of these divisions and have him eventually memorize them individually, so that he can play any phrase according to the number which you call out. This will oblige him to concentrate on the notes and to observe their every detail.

Advance Practice

At fourteen I played Beethoven concertos with ease and fair interpretation. At seventeen, though I have practiced faithfully, I feel that I have not progressed. Working by myself, what do you consider a good course to follow?—H. B.

I suggest that you conduct your daily work in three divisions, as follows:

1. *General technic*, one half hour. For this work you may use James Francis Cooke's "Mastering the Scales and Arpeggios."

2. *New material, of moderate difficulty*, one hour. Start this work with the fourth grade of the "Standard Graded Course." While this book ought to lie well within your ability, the quality of the music should repay the most careful study. Certain of the compositions, at least, should be reserved for memorizing, perhaps for concert use.

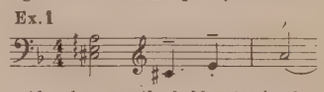
3. *New material, of considerable difficulty*, one hour. This may start with the seventh book of the "Standard Graded Course." Do not attempt to perfect your playing of the music of this grade the first time that you study it but merely to prepare it for the more advanced work of the higher grades.

Remember, in the foregoing work, that thoroughness and accuracy are more important than speed. Spend plenty of time, therefore, on all details, reviewing each of these and afterwards each section of the composition till you have mastered all its intricacies.

Problems of Notation

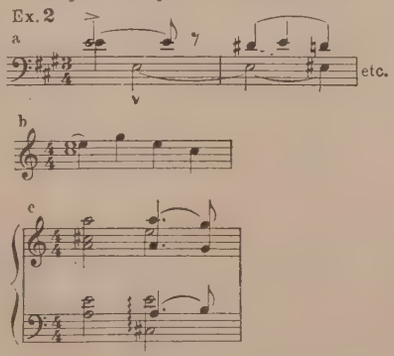
(1) Please explain how to play a note which has both a staccato mark and a dash, as in the *Largo* which begins Beethoven's Op. 31, No. 2:

Ex. 1



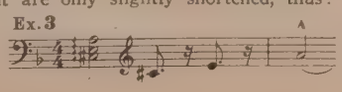
Also, how are the held notes in the following measures performed, and why are they so written?—R. B.

Ex. 2



(1) The staccato and dash show that the notes are not played with a real staccato but are only slightly shortened, thus:

Ex. 3



(2) The two upper E's are played as one. But while the half note held to an eighth is sustained for two and a half beats, the quarter note E shows simply that the lower E is played on the second beat.

(3) Here again, the quarter note E is played with the whole note E, showing that the quarter note G is played on the second beat. The two whole notes are sustained, while E and G are struck again on beats 3 and 4.

(4) Six notes are struck on the third beat—the three lower ones played slightly arpeggio. The half notes are then sustained their full length by the pedal, and the eights are played in their proper place on the second half of the last beat.

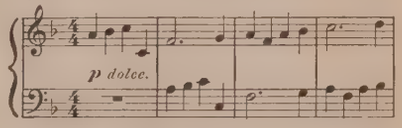
Musical Terms and Procedures

Would you kindly answer the following questions?

1. What is "imitation"?
2. When an 8 is placed below a bass note, should I play only the one note, or play it as an octave?
3. In the September, 1933, issue of THE ETUDE, in the piece, *'Neath the Magnolias*, by Arthur Nevin, what does *sub* mean?
4. I have always taught my pupils to throw the hand back from the wrist with each staccato note. Is this "bouncing staccato" no longer used, as I have been told?
5. I have my pupils play all the major scales before commencing each hour lesson. Should I continue this custom, or is it a waste of time, when they know them perfectly? I believe that this is a good way to start the lesson.—"Val."

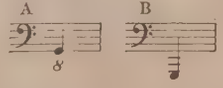
1. Imitation is a form of music that originated in mediaeval times and that is still occasionally used by modern composers. It consists in having one voice-part repeat or imitate in some way what is being sung by another part. Where this imitation is exact, it is said to produce a *canon*, of which a celebrated example is found in the first movement of Beethoven's "Symphony No. 4," thus:

Ex. 1



2. The 8 shows that the note an octave lower is played instead of the written note. Thus the example at "A" is played as represented in "B."

Ex. 2



3. *Sub p* is an abbreviation for *subito piano*, which means *becomes suddenly soft*.

4. Modern teachers have discovered that to jerk the hand back as you suggest is a waste of energy. To produce a quick staccato all that is necessary is to relax the pressure on the key the instant it is sounded, when the key automatically rises and the tone ceases.

5. While scale practice is invaluable, I suggest that you vary the plain scales by practicing them in different keys, rhythms and tempos; also that you alternate them from week to week with arpeggio figures or finger exercises.

Provincial Opera in Italy

By Paul Wilstach

The following graphic description of an evening at the opera in a small Italian community so splendidly pictures similar experiences which the editor has known that he has secured permission from the author and the publisher to reprint it. It is from a most fascinating volume, "An Italian Holiday," by Paul Wilstach, copyright 1928, and is used by special permission of the publishers, The Bobbs-Merrill Company.

IN SPITE OF Taranto's curious situation, its two seas, its islands and its Irish saint, its strange fish and its garlands of *cozze nere,* my most vivid memory of this city of so many musical memories is musical. However, they are not of the tarantella, for there was neither spider nor *festa* to set it in motion. Not of old Archytas, master as well as jack of all trades, who ruled the city so wisely in the fourth century B. C. and is said to have found leisure in which to invent a mechanical flying bird, to write the first dissertation on music, to build "a machine to execute various tunes," and to locate the traditional spacings of the holes of the flute! Not of Giovanni Paisiello, born here, who was so shabbily treated by fate; for, having written ninety-four forgotten operas of his own, he is made a living memory by Rubens' portrait of him in the Louvre. No, Taranto recalls to me the absurdly amusing conventionalities and unconventionalities of provincial opera.

The opera was Puccini's *La Tosca,* the hour nine, which is the usual hour announced for starting a performance in the Italian theater. There was no advance sale of tickets for there appears, as a rule, to be no decision more than a day in advance as to the change of bill, at least none is announced until the bill poster makes his morning round of the available wall spaces and obliterates the name and cast of last night's opera with those of to-night's.

Un-Italian Forethought

NOTHING I could have asked the attendant at the theatre box-office could have surprised him more than my inquiry before noon for a ticket for the evening presentation, unless it would have been to ask the name of tomorrow's opera. If that is known it is Masonically sealed. Business appears to pick up a bit in the evening after half past eight. As I approached the theater I noted signs of life. There were friendly gatherings before the doors. But the lobby was empty. A little apprehensive of what tickets might be left I approached the window and bowed low. This is quite usual. The obeisance is not a matter of courtesy, it is made necessary by the position of the only opening available for communication with the ticket-seller on the other side. It is rarely more than waist high and barely large enough for the exchange of cash and its equivalent. The invisible attendant was amiable. There was no occasion for apprehension. Not a ticket had yet been sold.

I took a ticket for a *poltrona* for which the price was eleven lire, at a time when a lira was worth five American cents or twopence halfpenny English. In addition to this the price of a detached ticket of admission and an amusement tax was required, an additional seven lire. The two little pieces of flimsy paper received in exchange for this trifling sum entitled me to admission and occupancy of what was considered one of the best seats in the house. The government requires that one or two presentations of each opera be given for the people at prices greatly reduced below the standard scale. This, however, was not such an occasion. Opera costs little in Italy and outside a few of the larger cities it is not worth it. But the people as a whole are satisfied, their standards being on the whole about as high, or as low, as the prices.

Mob Friendliness

THE PERMEATING sense of leisure drove me back again into the streets, for a stroll and a coffee. Returning in half an hour I found something of a crowd before the theater and the lobby in a mild state of riot. The sale of tickets was at last in progress and there was a good demand. But there was no order, no queue, just a disorderly swarm about the little window, much rough but unresented elbowing and squeezing, appeals and protests, the appearance of anger, but at bottom the best of understanding and good humor. It is what happens in Italy, not only in the theaters, but at railway ticket-offices, in post-offices, and everywhere that there are no artificial ways to enforce a line. Italians have no voluntary sense of such order. The crowd and bustle gave promise of a full theater.

Inside, however, all was empty. It was nine o'clock by the big disk over the proscenium, but the advertised hour obviously meant nothing, unless it meant the hour at which the opera would not begin. The only human beings in evidence were the venerable ushers, old men and women whose gossiping voices came out of the shadows before their figures. I was led to the center of the auditorium and ceremoniously deposited in solitary state in my *poltrona* for a tip of one lira.

The plan of the house is, of course, like that of every other Italian theater, and here the houses where opera is sung are also called theaters. It is of a type which dates back to the continental model of the early nineteenth century. There is an ever so slightly sloping floor in the shape of a horseshoe. The seats in the half of these nearer the stage are called *poltrone,* those behind are called *poltroncine.* As a rule they are made of iron tubing, the *poltrone* wider and somewhat better upholstered than the cheaper *poltroncine* in the rear. The chairs in each row are attached to one another, but the rows are rarely attached to the floor. During an evening there is apt to be some gradual and not unintentional movement of these rows, so that, though one may start the opera with comfortable knee room, the last act may be endured in a contortion. Around the floor the walls rise in three or four tiers of *palchi* (boxes), and just under the ceiling are two or perhaps three rows of benches which are given the lofty name of *anfiteatro* (amphitheater).

A Bouquet of Faces

AS THE audience drifted in, it at first revealed little to distinguish it from the commonplaces of other such assemblies. There was an uncommon number of children and babies. Whole families seemed to have deserted the home for the theater. A box which had seats for six, and permitted a view of the stage from at least the front two chairs, took in, with the suggestion of the assistance of a shoehorn, ten and a dozen occupants. The youngsters sat on their elders' laps; as many as could drew to the railing, others stood up behind, so that the party presented a kind of bouquet of expectant faces. Old fossils, who looked like barnacles on the city's social life, trailed in, and were led wearily to their locations, a bit like a horse who might be led to water but couldn't be made to drink. The audience finally found its particular character in the gradual arrival of officers and sailors from the naval base who sprinkled their uniforms all over the floor and walls. So much of a naval gathering did it turn out to be that it would not have surprised me if the curtain had risen to the piping of a boatswain's whistle.

The ladies all took their seats on arrival and removed their hats, too; but the men kept their hats on their heads and remained standing before their chairs, with their backs to the stage, scrutinizing every part of the theater with many a ceremonial bow from the waist to some, but to familiars a mere flutter of upturned fingers.

The buzz of conversation soon made the auditorium alive. To this was added the raucous voices of an old man, old women and a few boys, offering programs and librettos, candy, cigarettes and newspapers. The newspapers found a ready sale to those who came unaccompanied. No one seemed to care for a program, which explained the absence of advertisements on it. This may have been economy, or because the cast had been on display all day in so many conspicuous places. But likelier, I suspected, because the artists were all old friends and well known to the audience.

The vender of the librettos did a poor trade for similar reasons, for the operas were sung in a tongue that every one understood, and repetition had made them known by heart. The repertoire of a provincial season is limited; generally it is chosen from the works of Verdi and Puccini, with an opera or two of a few other Italian composers. The solitary foreign opera which has a wide appeal in Italy is Bizet's *Carmen,* and it, too, is invariably sung in Italian.

Operatic Appetizers

AT HALF past nine the musicians had not yet appeared in their pit. But no one was impatient. There were indeed harbingers of what was to come. One might have known the opera of the evening without bill-board or program or libretto. *La Tosca* was in the air. A tenor, apparently just behind the curtain, tried out his voice with scales, arpeggios and a few familiar phrases suggestive of Cavaradossi's music. Nobody listened. There was no disillusionment. On the floor detached individuals with no one to talk to held individual rehearsals, and hummed or sang in subdued voice snatches from Tosca's arias, or the sacristan's familiar bits. The same naïve performance proceeded from some of the boxes. Upstairs from the benches of the amphitheater the less mannered, but not less musical, whistled the same bits. They know every note and how it should be sung, or at least how it is traditionally sung, and they are exacting about it, though they have no higher standards than their own experiences—and that is low at Taranto. There was another rehearsal on, backstage—that of the chimes in the first act. It was perhaps not so much a rehearsal as that every one behind the curtain, in passing the bells, seemed to take a whack at them. And no one minded that.

The drop-curtain had two openings through painted doorways, with heavy flaps hung behind them like the padded leather screens which hang before the doorways of Italian churches to keep out the cold weather. Here they were intended to facilitate curtain calls. But altar boys, vested for the church scene of the first act, gave another foretaste of the opera preparing behind the curtain by exposing themselves at the edges of the openings, handsome dirty lads and dirtily clad in

(Continued on page 125)

FASCINATING PIECES FOR THE MUSICAL HOME

A mon ami M. Camille Decreus

BLACK SWANS AT FONTAINEBLEAU

LES CYGNES NOIRS A FONTAINEBLEAU

JAMES FRANCIS COOKE

Picture the black swans as they gracefully glide upon the quiet waters of an enchanted lake and you will catch the exact mood for an effective interpretation of this naive and plaintive melody. Sibelius would doubtless have scored this for English Horn solo with the accompaniment of harp and strings. Grade 3.

Moderato fluentemente M.M. ♩= 88

mp *mf* *simile* *mp* *rit.* *Fine*

Più mosso *l.h.* *mf* *r.h.* *l.h.* *simile*

f *D.C. al Fine* *rit.*

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COUNTRY GARDENS

(MORRIS DANCE)

Arr. by WILLIAM BAINES

The country dance was originally held on the village green but later on found its way to the ballroom where it was given in the "long" form. This particular tune, dating from the 18th Century, has become universally known by virtue of its gay simplicity and vigorous rhythm. Grade 3.

Allegro moderato M.M. ♩=138 *(Play gracefully but vigorously)*

mf *rit.* *a tempo* *mf*

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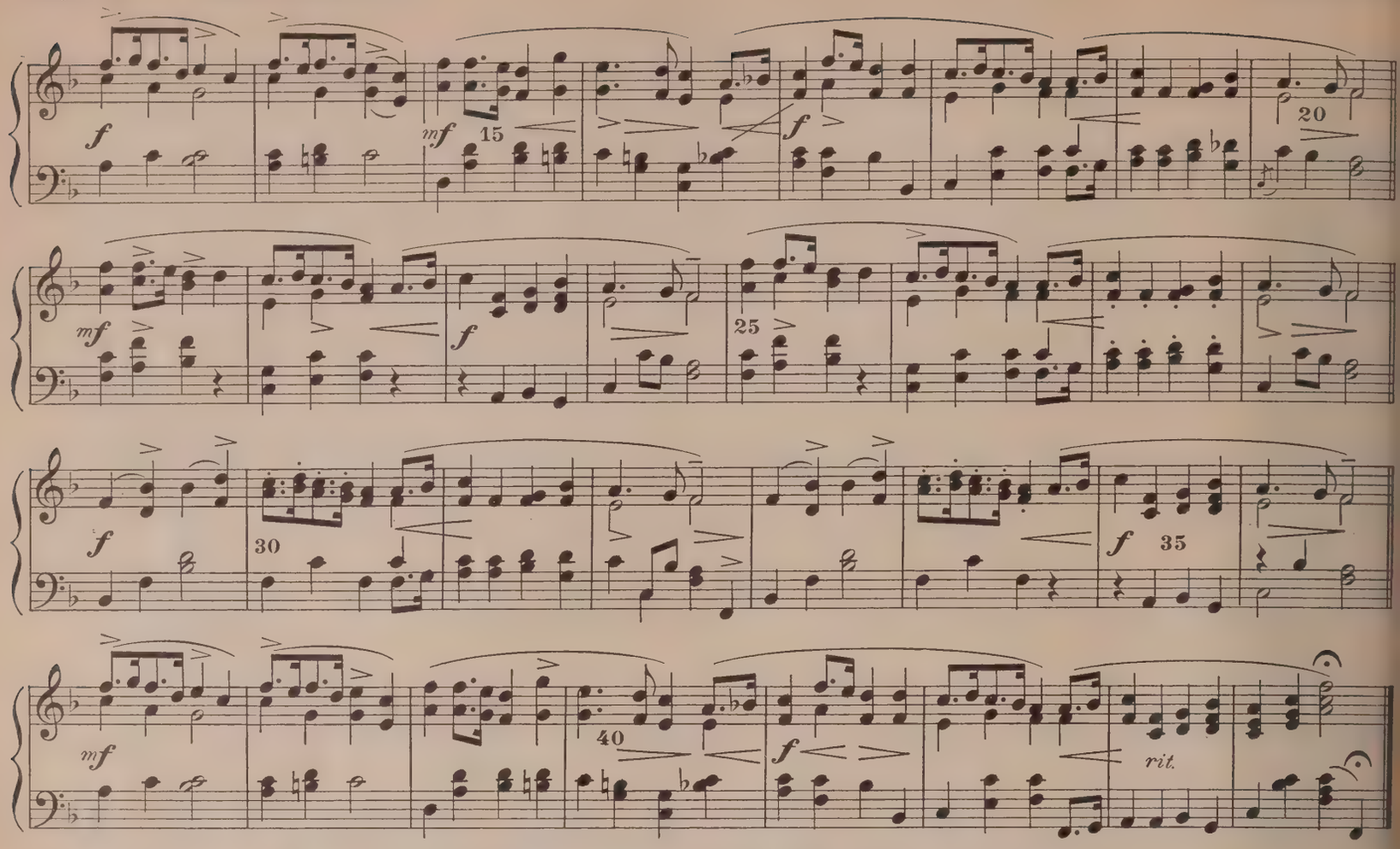


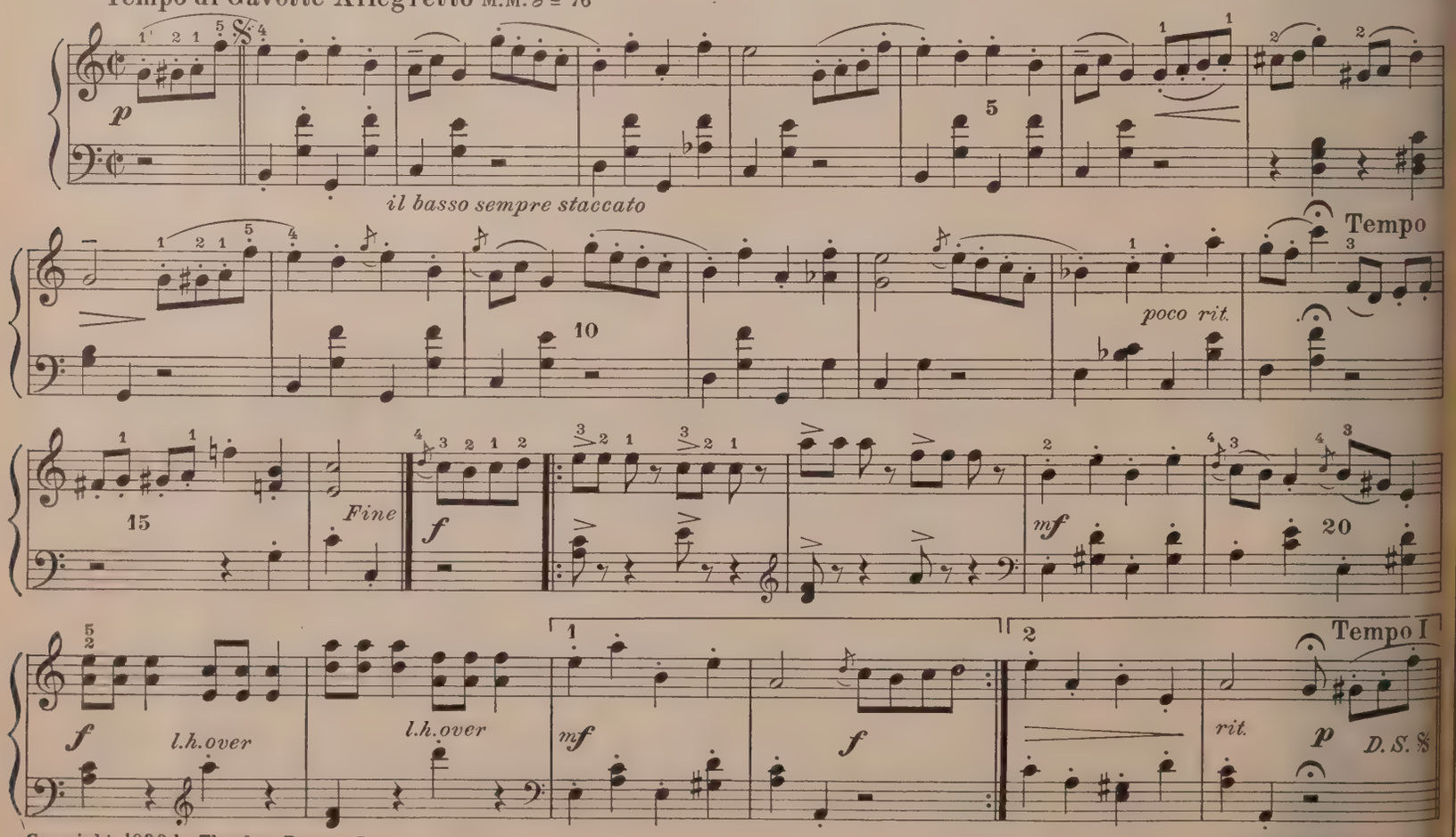
GAVOTTE DU PETIT TRIANON

Moonlight, shadows,
Flute and spinet playing,
Perfumes, gardens,
Dancing couples swaying.

Grade 3.

EVANGELINE LEHMAN

Tempo di Gavotte Allegretto M.M. ♩ = 76



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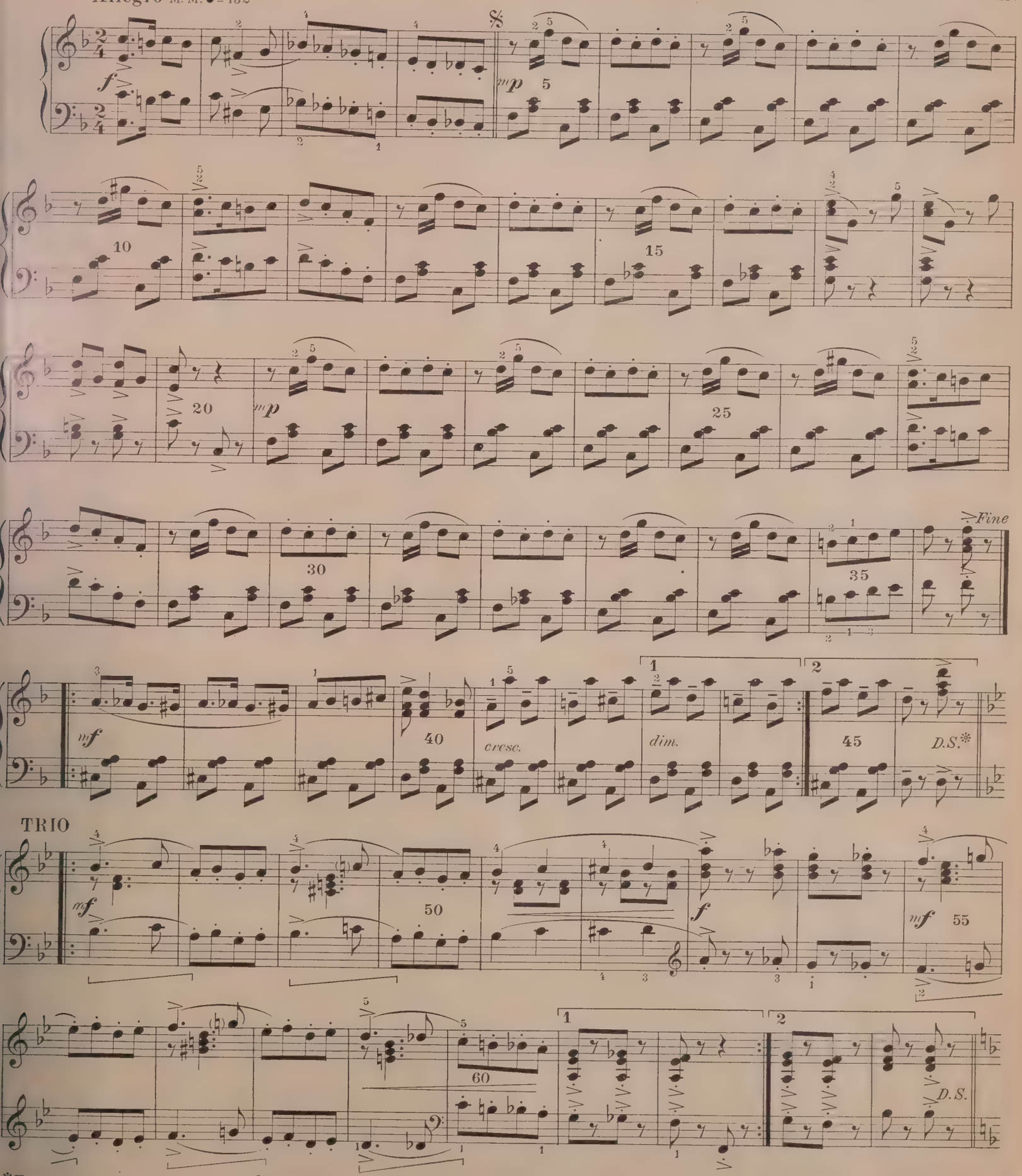
SPEED

Speed and more Speed!
See how fast you can race your outboard motor boat without "upsetting."

Grade 3.

Allegro M. M. ♩= 132

DONALD CLAFFLIN



*From here go back to the sign 𝄋 and play to *Fine;* then play *Trio*.

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VALLEY FORGE MARCH

In this vigorous march Mr. Goldman has endeavored to commemorate the deeds of valor and heroism which took place at Valley Forge during this romantic period in early American history. Grade 3½.

EDWIN FRANKO GOLDMAN

Tempo di marcia M.M. 𝅗𝅥=100

ff mf f mf ff ff sfz

TRIO

Text by James Francis Cooke

To guard the rights of—
All through the dark-est—

ff cresc. sfz mf-ff sfz

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man And found a na - tion free, At Val - ley Forge they
hour That rag - ged host ne'er lost The Faith, the Will, the

gave Their lives for you and me. En - dow our souls with
Pow'r To win at an - y cost. No sac - ri - fice too

high - er zeal And give us strength in ev - 'ry fight To reach the goal those
great for them, For us no aim can high - er be, May God pro - tect our

he - roes sought In Lib - er - ty and Right.
no - ble land For all e - ter - ni - ty.

Grade 2.

FROLIC OF THE CLOWNS

WALLACE A. JOHNSON

Jubilantly M.M. ♩= 108

To be played in a frolicsome manner.

p *fz* *ten.* *poco rit.* *a tempo* *mf* *rit.*

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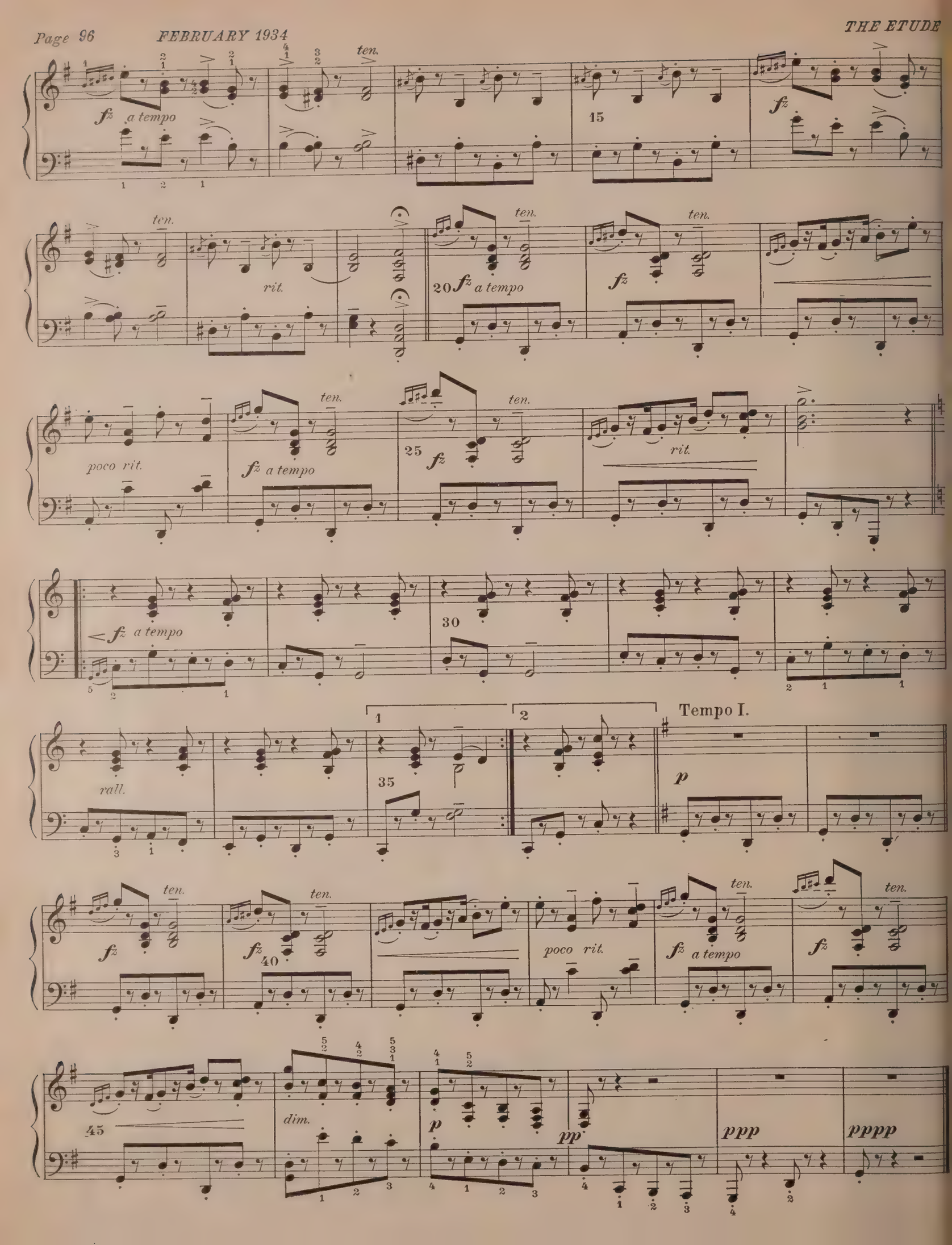
fz a tempo
ten.
15
rit.
20
poco rit.
25
30
rall.
35
Tempo I.
p
40
poco rit.
45
dim.
pp
ppp
pppp

AT THE FOUNTAIN

Sparkling and playful waters are so truly depicted in this fluent teaching piece.

Grade 2. **Brightly** M. M. ♩.=76

GEORGE DUDLEY MARTIN

mp 5 10 *f* *dim. e rit.* 15 *p*

Meno mosso

mf 20 1 2 25 *f*

Tempo I

p *mf* 30 *f* 35 40 *rit.*

a tempo cresc. 45 *f* Fine *p* 50 55 *f* 60 *p* *f* D.C. al Fine

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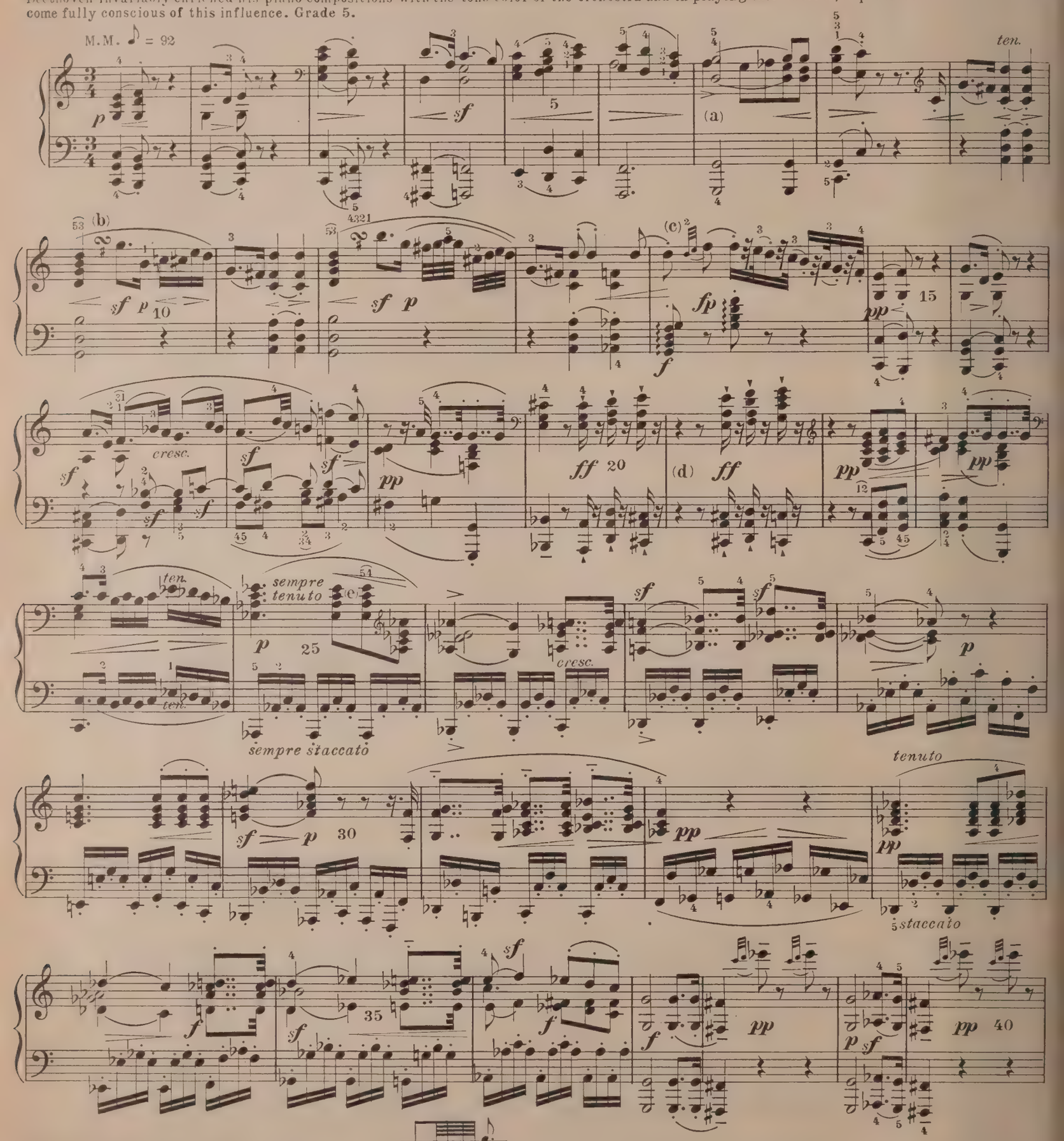
MASTER WORKS

LARGO, CON GRAN ESPRESSIONE

FROM SONATA Op. 7

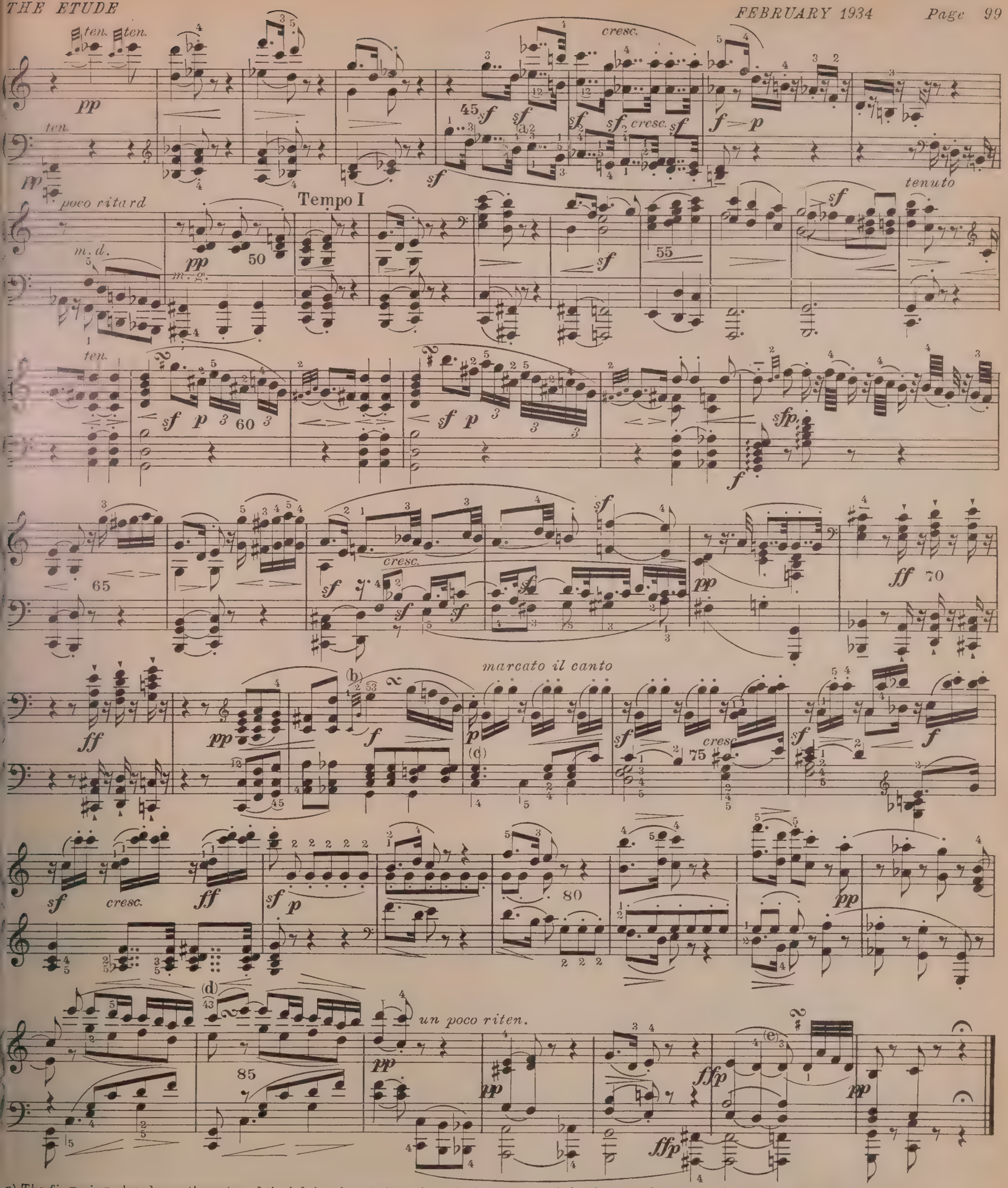
LUDWIG van BEETHOVEN

Beethoven invariably enriched his piano compositions with the tone color of the orchestra and in playing this soulful, expressive movement we become fully conscious of this influence. Grade 5.



(a) Strongly accent the A and still more so the A♭. (b) sf

(c) These appoggiaturas take their time values from the first eighth-note. The principal note F enters in strict time.
(d) Give their full value to all these and similar rests.
(e) Hold the three lower notes of this chord their full time, while the upper one changes its fingering.

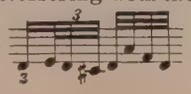


a) The fingering placed over the notes of the left hand part shows how the lower notes of the right hand part may be played with the left hand.

b)

(c) From this point on, through the next five measures, the melody of the second subject in the upper part of the left hand is to be prominent without interfering with the crescendo of the other parts.

(d)

(e) 

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

O NO, JOHN!

ENGLISH FOLK SONG

Arr. by EDITH EVANS BRAUN

Allegretto

mf

On yon-der hill there stands a_ crea-ture, Who she is I do not know;

I'll go and court her for her beau-ty, She must an-swer "yes" or "no." O no, John! no, John! no,_John! no!

mf *p* *mf* *mf*

My fa-ther was a Span-ish_Cap-tain, Went to sea a month a-go; First he_kissed me, then he_left me,

ad lib. *colla voce*

a tempo

Bid me al-ways an-swer "no." O no, John! no, John! no,_John! no! O Mad-am, in your

a tempo *p*

face is_beau-ty, On your lips red ros-es grow; Will you take me for your lov-er? Mad-am, an-swer "yes" or "no."

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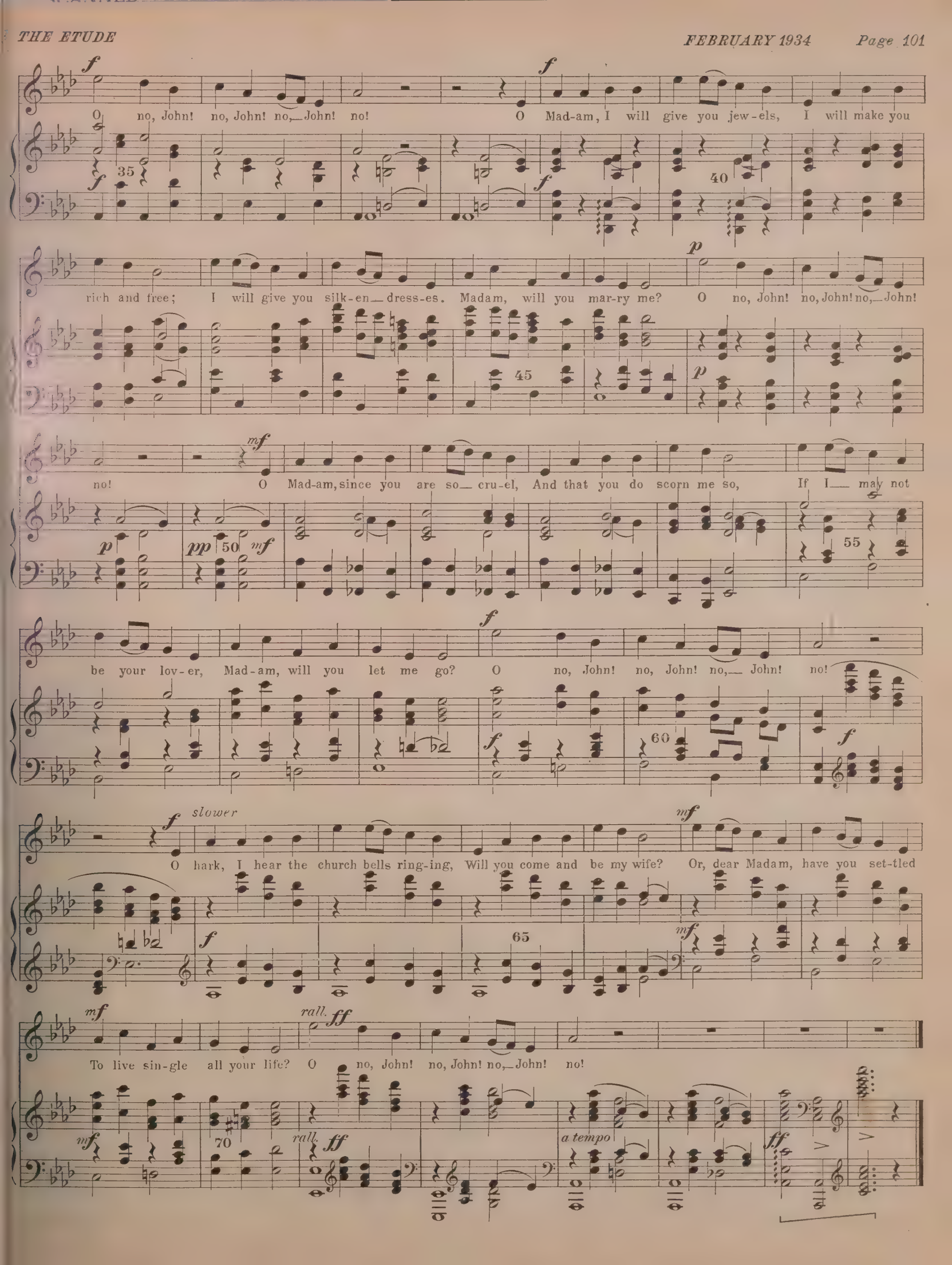
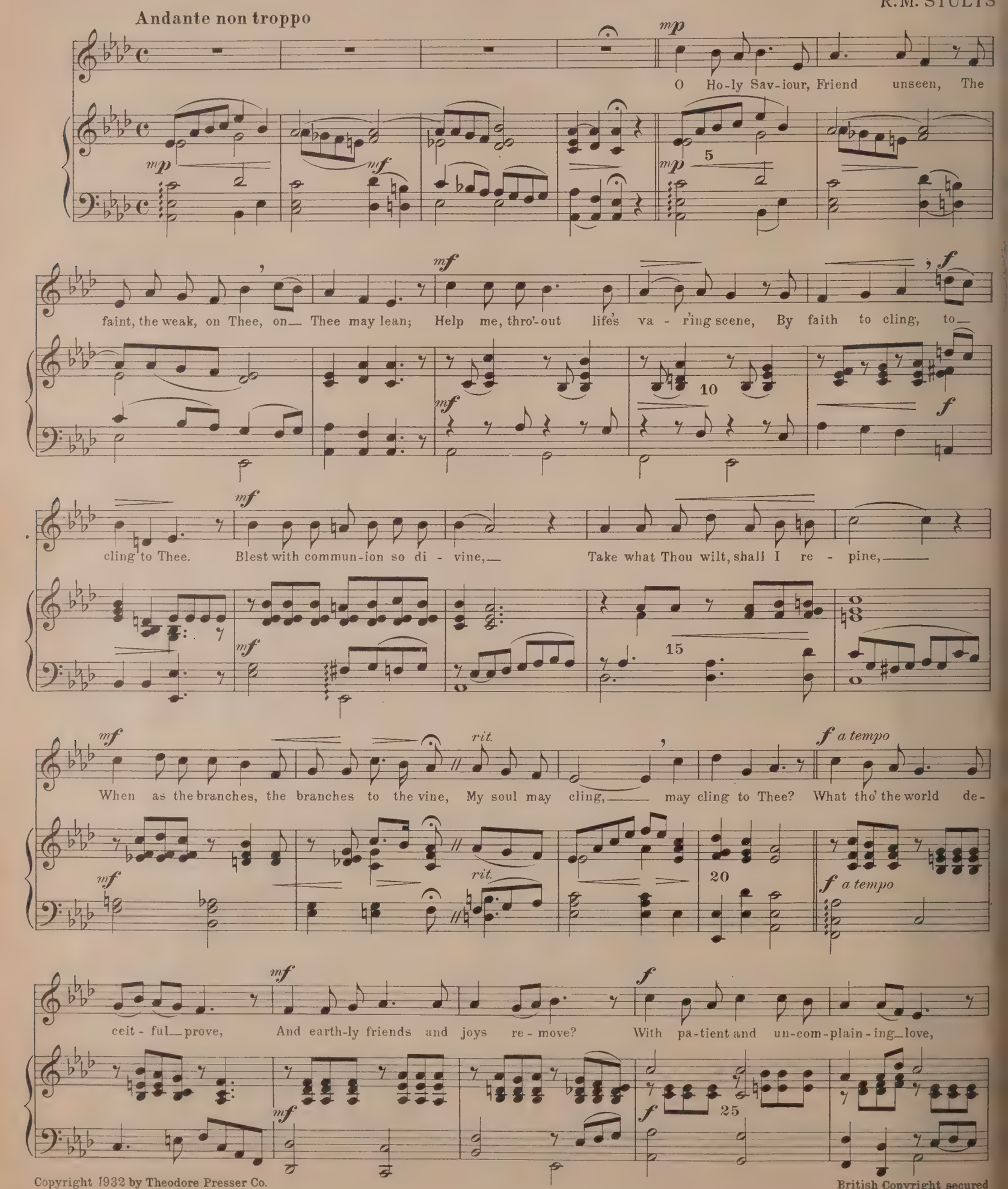

O no, John! no, John! no, John! no!
O Mad-am, I will give you jew-els, I will make you
rich and free; I will give you silk-en dress-es. Madam, will you mar-ry me?
O no, John! no, John! no, John!
no!
O Mad-am, since you are so cru-el, And that you do scorn me so, If I may not
be your lov-er, Mad-am, will you let me go?
O no, John! no, John! no, John! no!
slower
O hark, I hear the church bells ring-ing, Will you come and be my wife?
Or, dear Madam, have you set-tled
To live sin-gle all your life?
O no, John! no, John! no, John! no!
rall.
a tempo

CLINGING TO THEE

C. Elliott

R.M. STULTS



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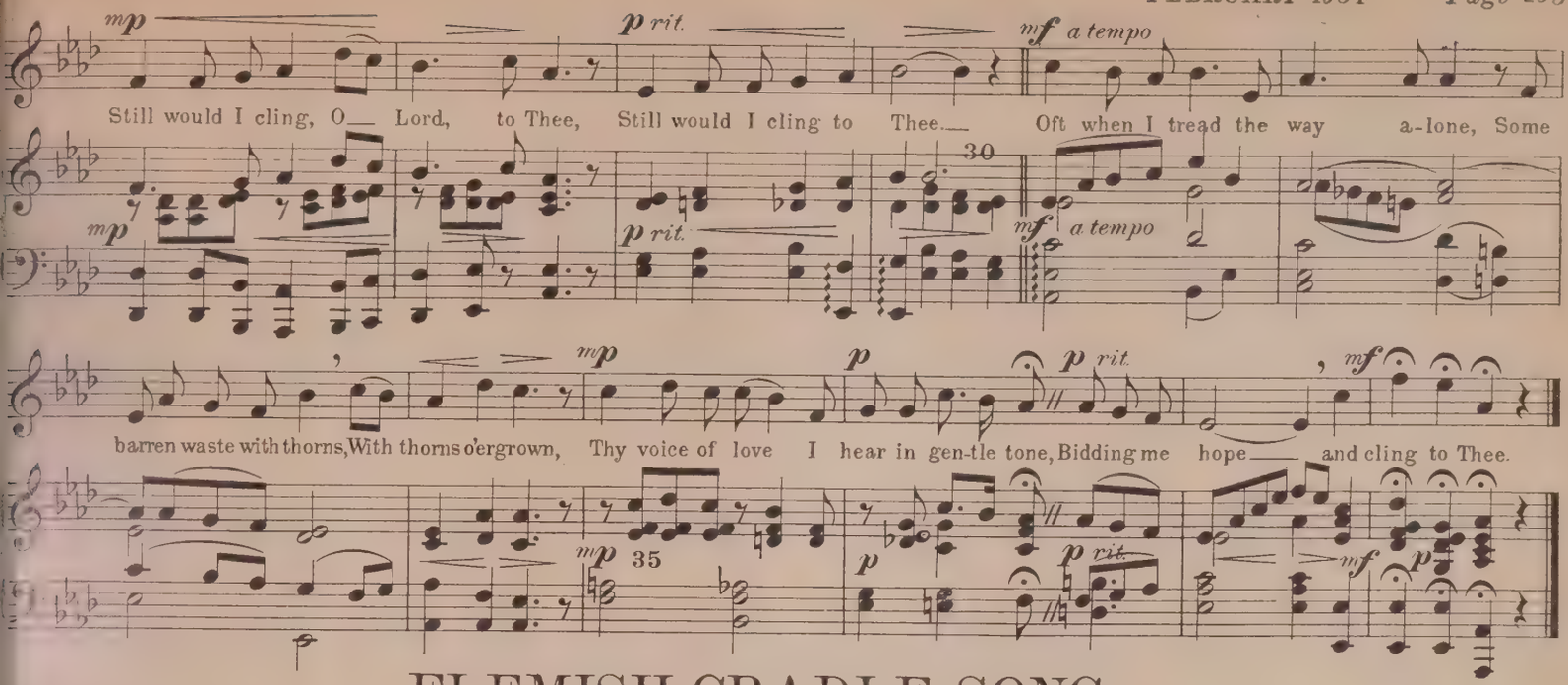
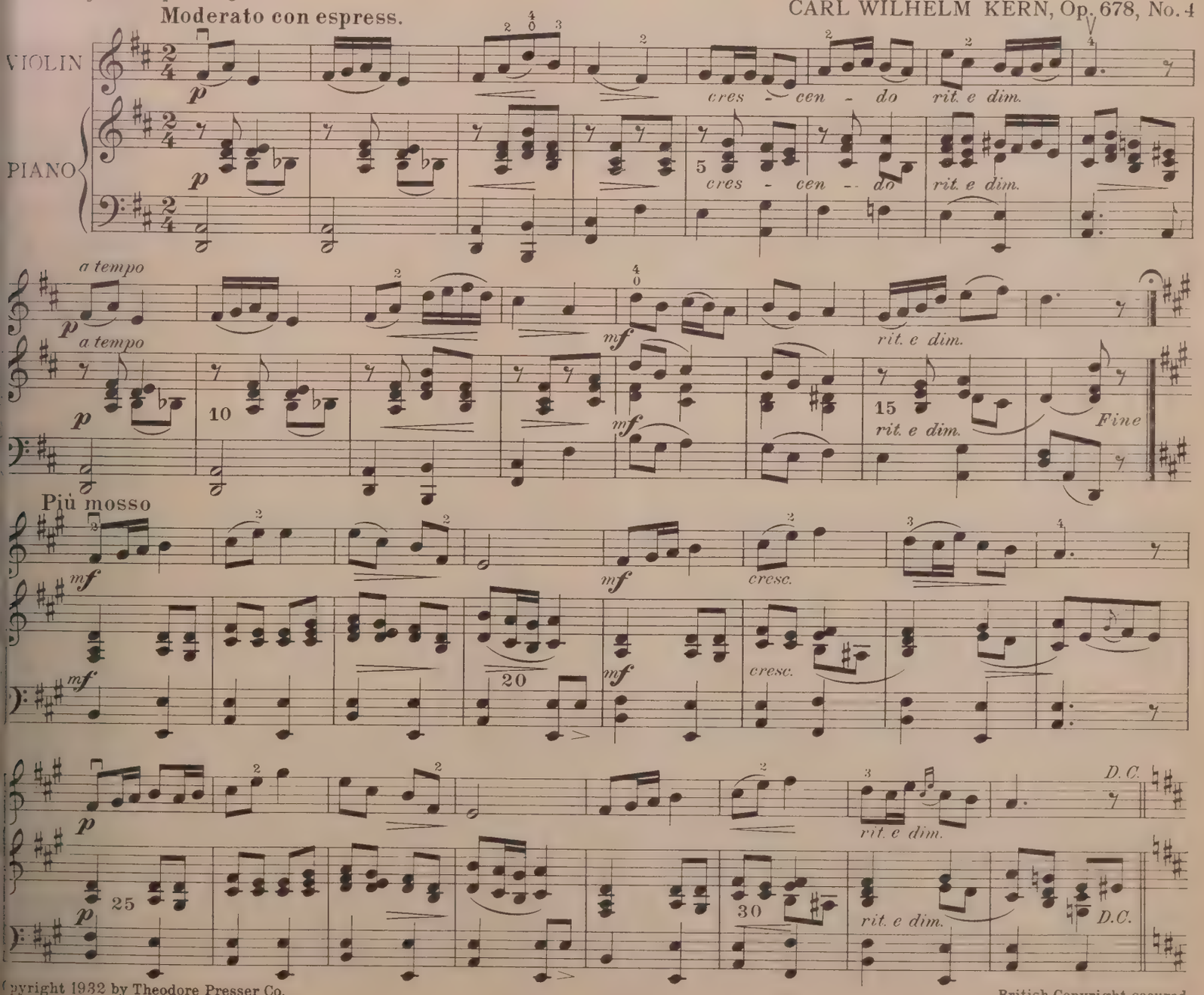


FLEMISH CRADLE SONG

Edited by Rudolph Magin

CARL WILHELM KERN, Op. 678, No. 4



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DANCE OF THE WINDS

GALOP DE CONCERT

A. JACKSON PEABODY, Jr. Op. 17
Arr. by Richard Ferber

Grade 4.

SECONDO

Allegro a capriccio

ff *ff* *ff*

Tempo di Galop M.M. ♩ = 132

ff Vivo *poco rit.* *f*

cresc. *ff* Fine *f*

cresc. *ff* *ff* *f*

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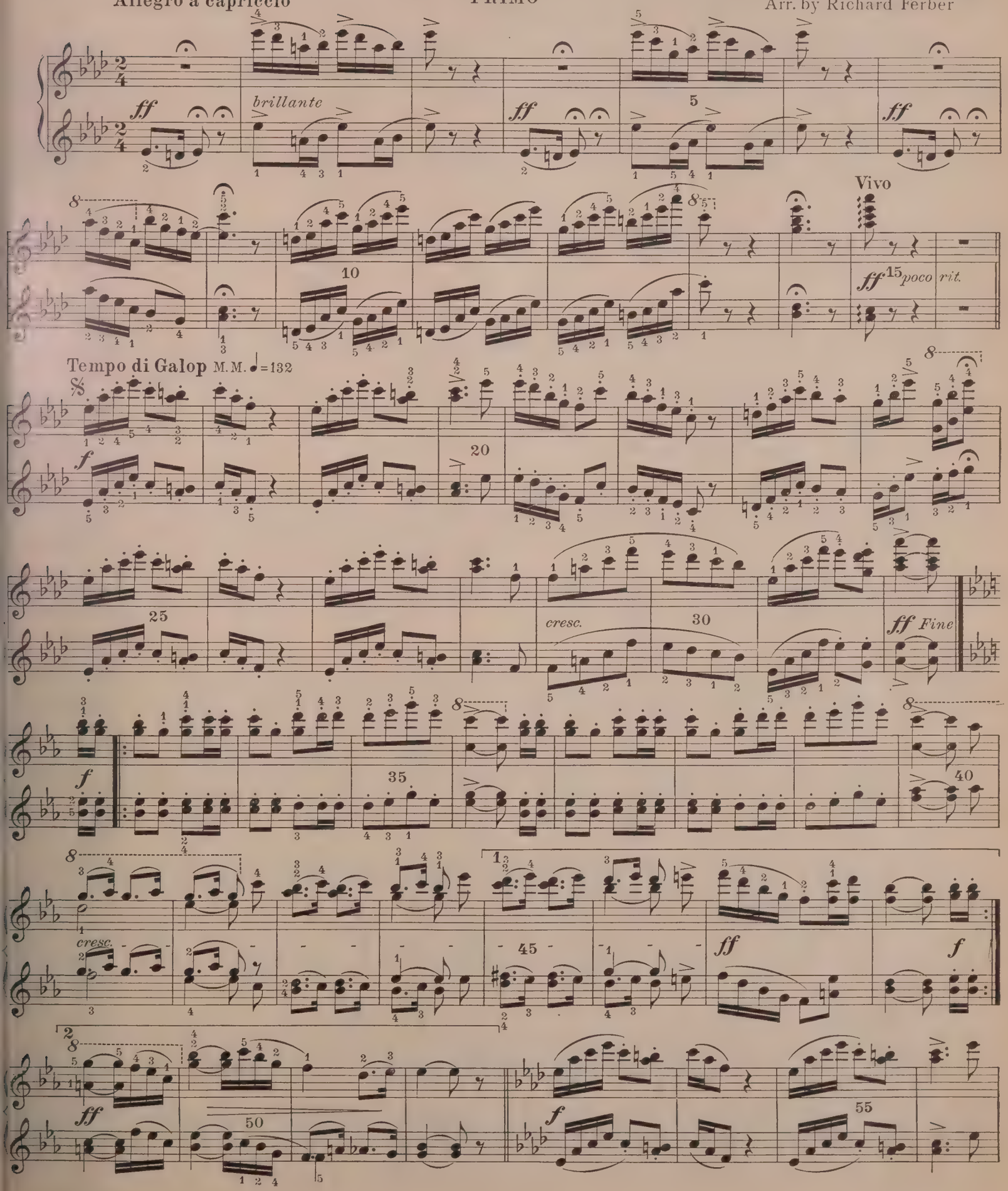
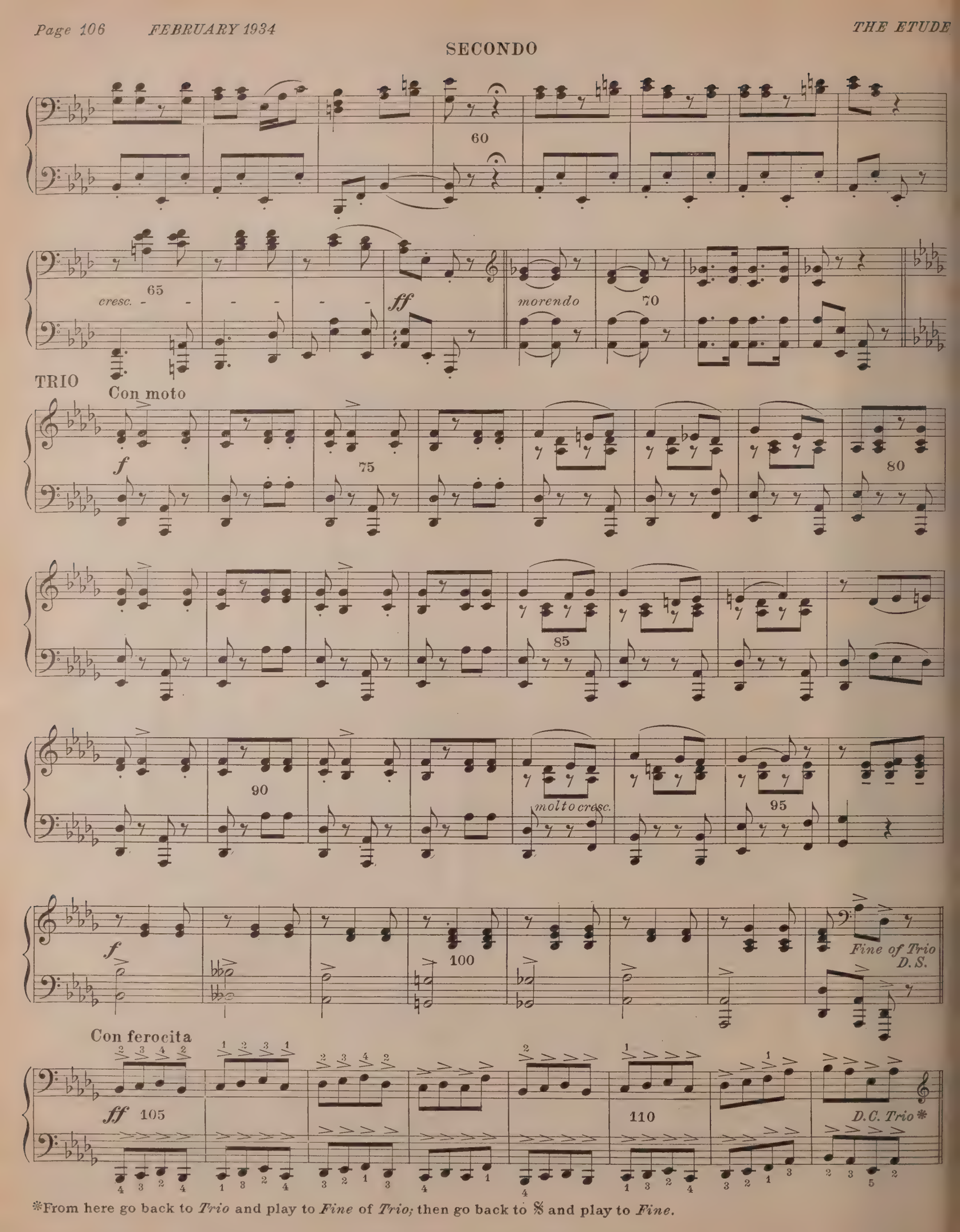
DANCE OF THE WINDS

GALOP DE CONCERT

A. JACKSON PEABODY, Jr. Op. 17
Arr. by Richard Ferber

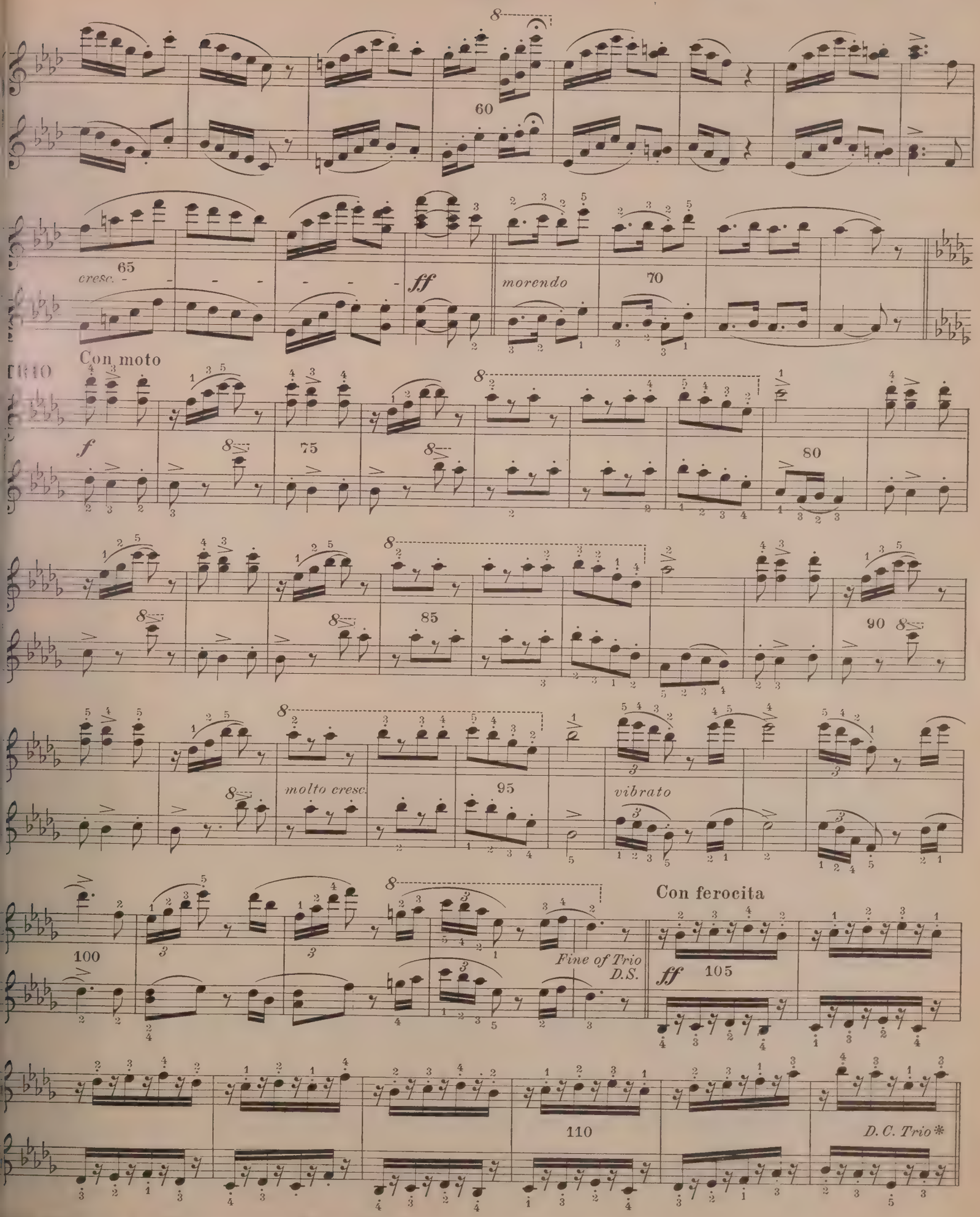


SECONDO



*From here go back to *Trio* and play to *Fine* of *Trio;* then go back to 𝄋 and play to *Fine*.

PRIMO



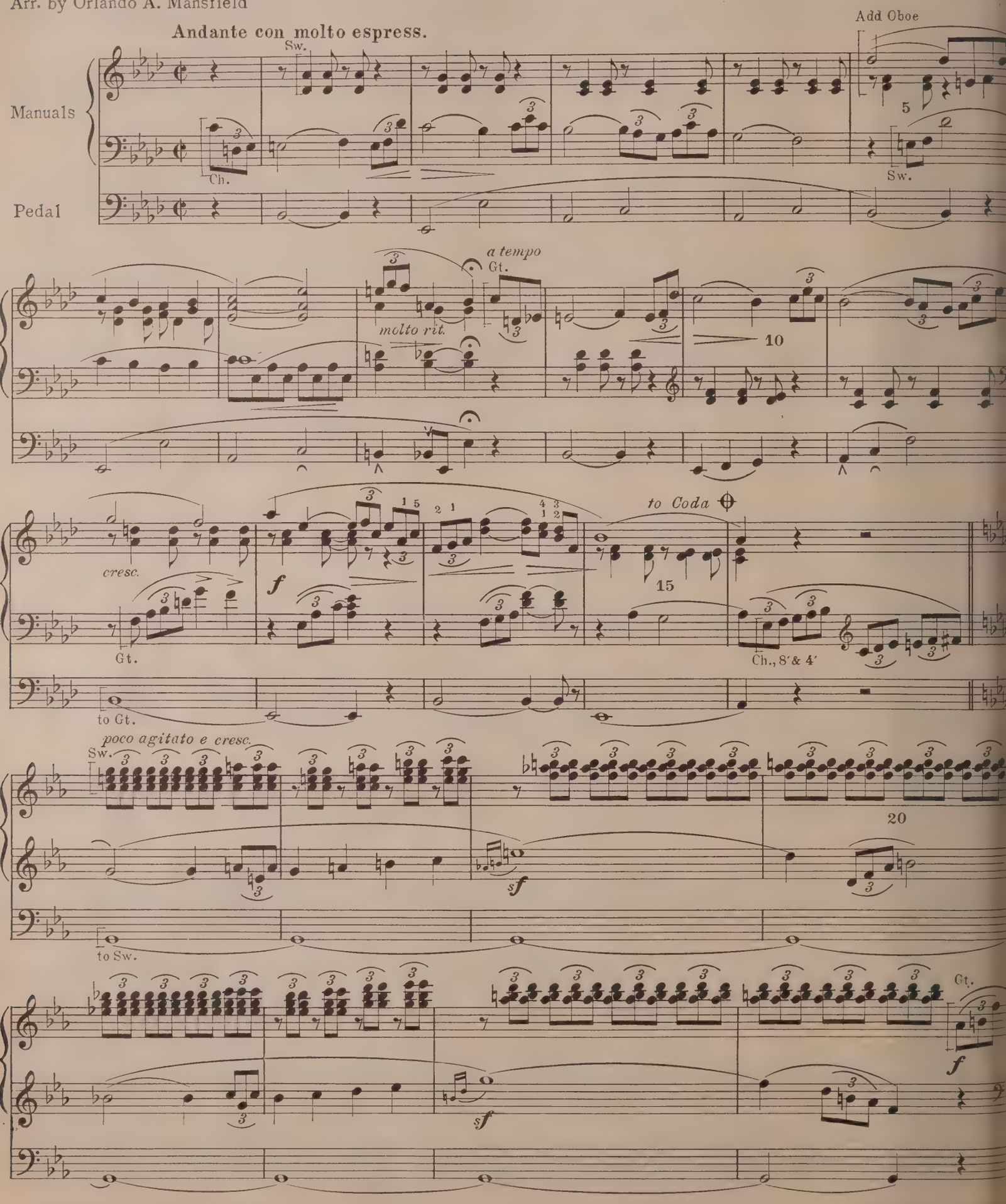
From here go back to *Trio* and play to *Fine* of *Trio;* then go back to 𝄋 and play to *Fine.*

ENCHANTMENT

Sw. soft 8′ and 4′.
Gt. 8′ and 4′, *mf*, coup. to Sw.
Ch. 8′ and Gamba "
Ped. soft 16′ "

Arr. by Orlando A. Mansfield

CLARENCE KOHLMAN



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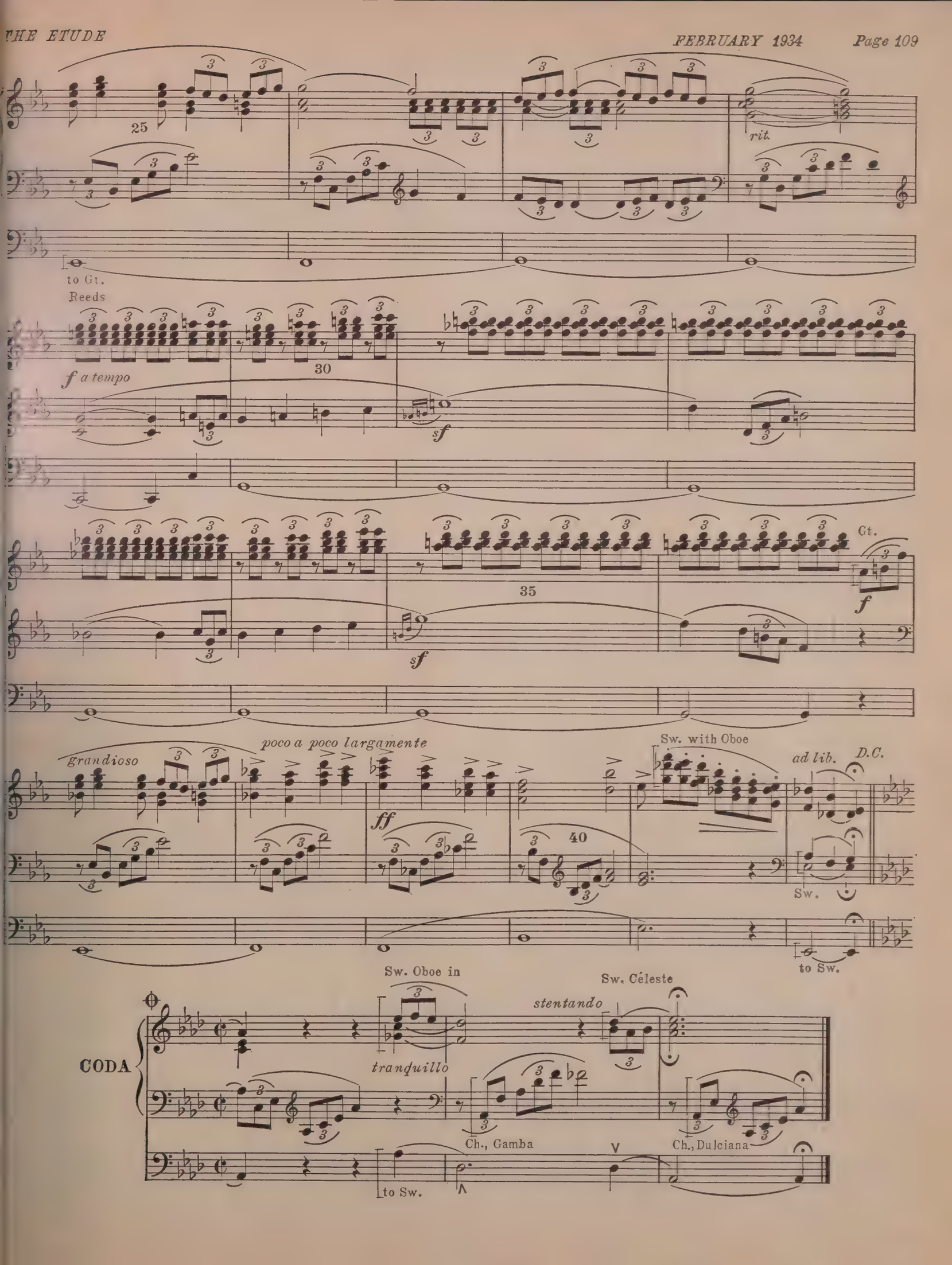
25
rit.
to Gt.
Reeds
f a tempo
30
sf
35
Gt.
f
grandioso
poco a poco largamente
ff
40
Sw. with Oboe
ad lib.
D.C.
Sw.
to Sw.
CODA
Sw. Oboe in
tranquillo
stentando
Sw. Céleste
Ch., Gamba
Ch., Dulciana
to Sw.

PROGRESSIVE MUSIC FOR ORCHESTRA

CONSOLATION

FELIX MENDELSSOHN
Arr. by John N. Klohr

Adagio non troppo

1st Violin

Piano

pizz. arco Cor. p f mf p pcresc. cresc. fz tranquillo

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st CLARINET in B♭

CONSOLATION

FELIX MENDELSSOHN

Adagio non troppo

p p cresc. fz f p

♭ ALTO SAXOPHONE

CONSOLATION

FELIX MENDELSSOHN

Adagio non troppo

Horns 1st Clar. Horns

p p cresc. fz p fz fz p

st CORNET in B♭ (Solo)

CONSOLATION

FELIX MENDELSSOHN

Adagio non troppo

Solo Violin Solo

p espress. f p mf p p cresc. fz p p fz fz p tranquillo

st & 2nd HORNS in E♭ or E♭ ALTOS

CONSOLATION

FELIX MENDELSSOHN

Adagio non troppo

p p cresc. fz p fz fz p

ELLO or TROMBONE 𝄢

CONSOLATION

FELIX MENDELSSOHN

Adagio non troppo

pizz. arco pizz.

p p mf p p cresc. p fz fz p

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

THE TOE DANCER

Grade 1½.

ELLA KETTERER

Allegretto M.M. ♩=66

p *mp* *a tempo* *Fine* *dolce* *mp* *mf* *rit.* D.S.

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MARCH OF THE DOLLS

Grade 2.

FREDERICK A. WILLIAMS

In March Time M.M. ♩=108

mf *p* *f* *Fine*

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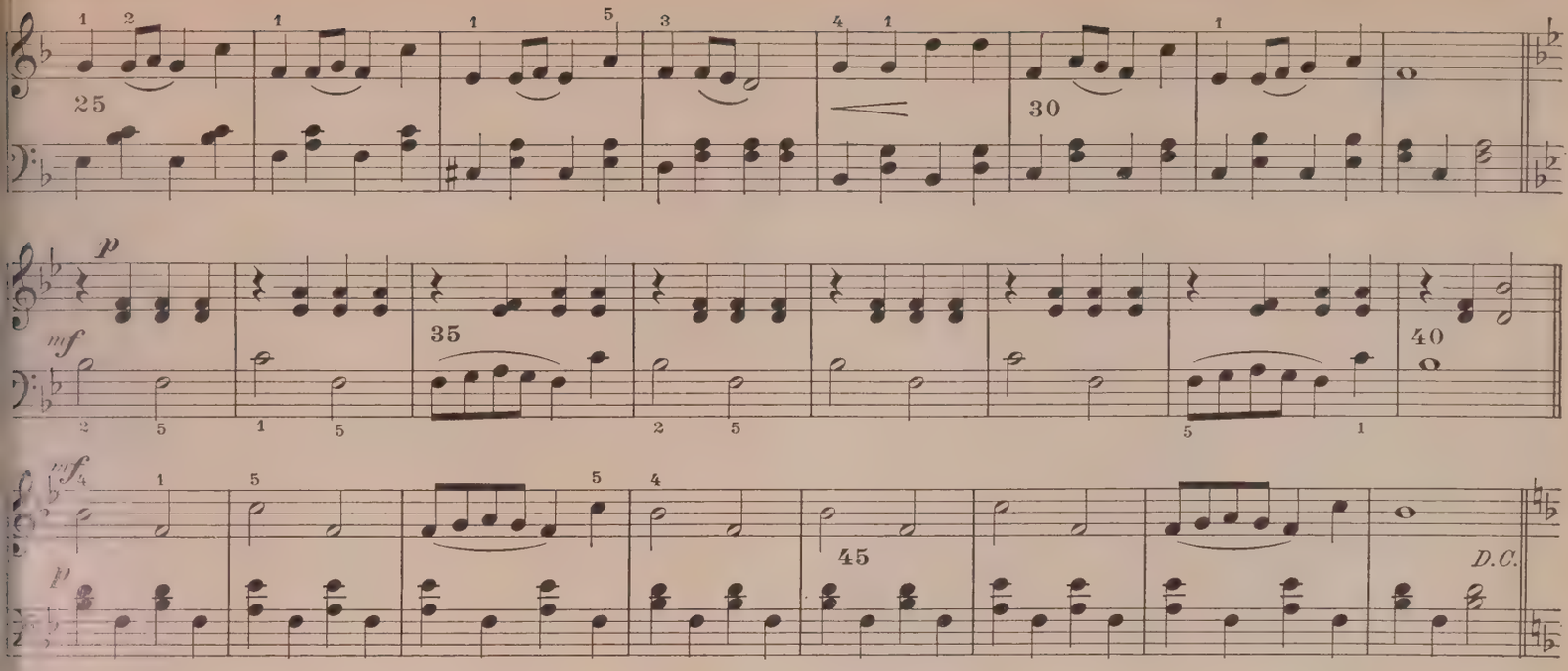
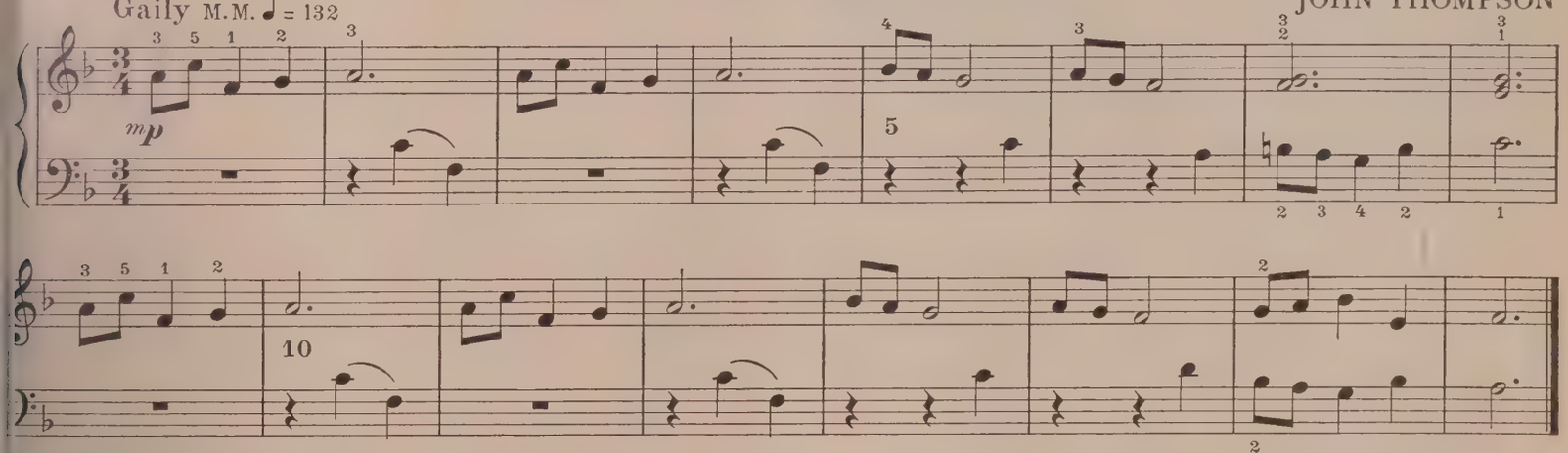


rade 1½.

THE DANCING DOLL

JOHN THOMPSON

Gaily M.M. ♩ = 132



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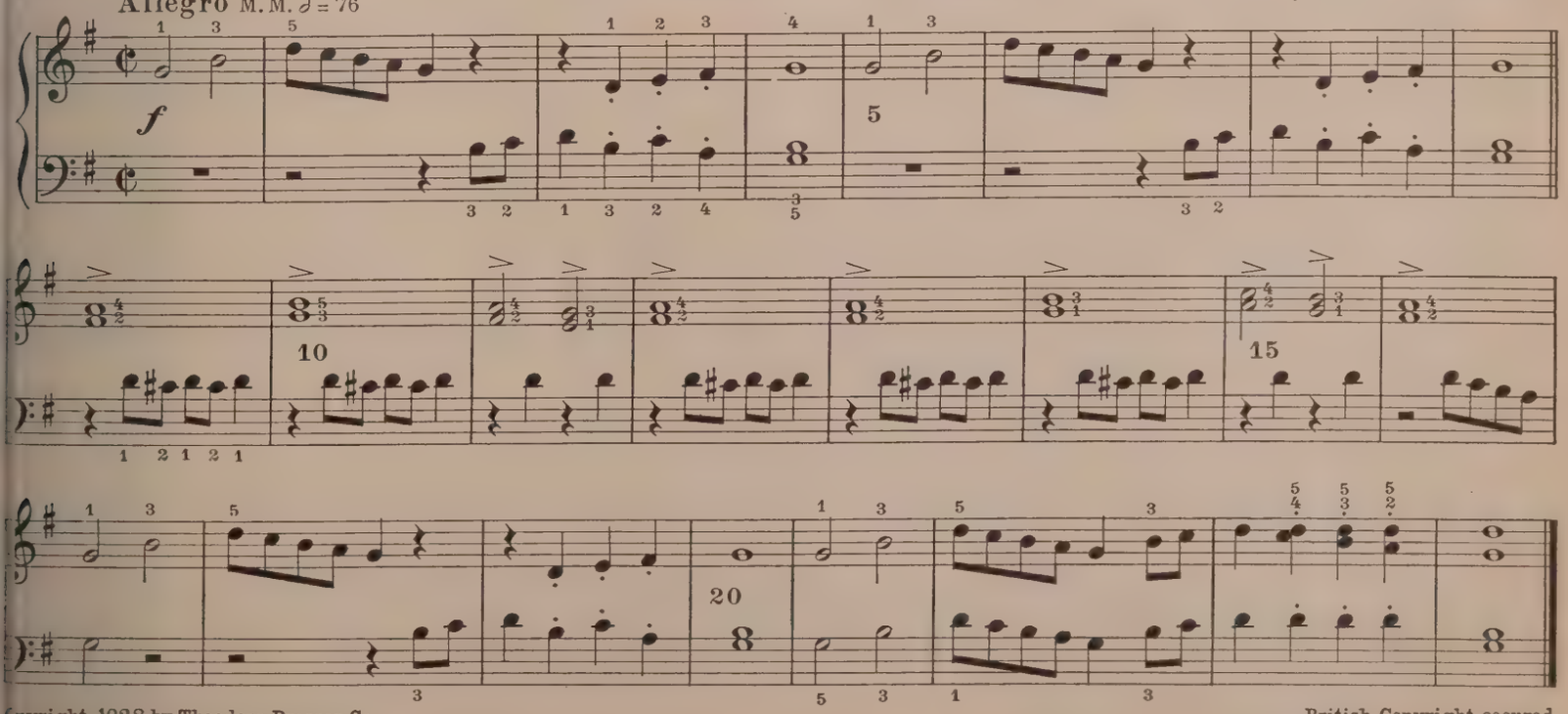
rade 1½.

KING WINTER

JOHN THOMPSON

Allegro M.M. ♩ = 76



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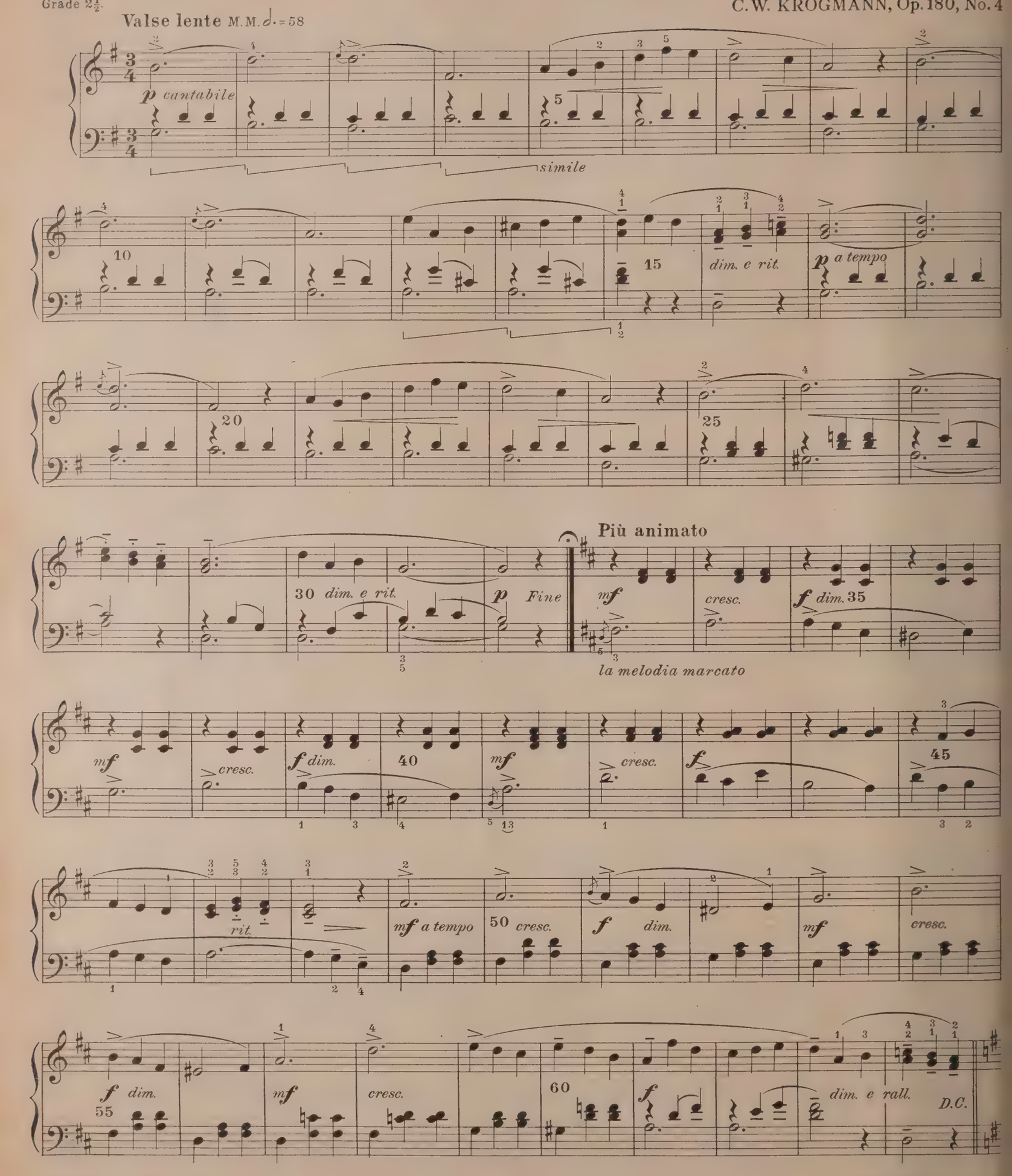
DREAMING

Grade 2½.

C. W. KROGMANN, Op. 180, No. 4



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EDUCATIONAL STUDY NOTES

on the Voice, Organ, Violin and Orchestra Music in The Etude

BY ROB ROY PEERY

O NO, JOHN!

English Folk Song

Arr. By EDITH EVANS BRAUN

(Vocal)

The recital singer and audience alike will welcome this striking new arrangement of a very popular English folk song.

With the limited range of one octave, E-flat to E-flat, this key will be suitable for any voice. The form follows the original, consisting of six verses set to the same melody, but the arranger has obtained variety in the vocal line by contrasting dynamics, and in the piano accompaniment by the use of varied rhythmic figures and dissimilar harmonizations reflecting the spirit of the text.

A rather fast *tempo* should be established in the two-measure introduction. The first and second verses are sung *mezzoforte*, with the accompaniment subdued to *piano*. The third verse, beginning at measure 26, is sung *piano*, and *forte* on the recurring answer, "O no, John! no, John! no, John! no!" The following verse is *forte*, with the answer *piano*. The last verse, measure 62, is sung at a slower *tempo*, and the accompaniment here depicts the "church bells ringing." Observe a broad *rallentando* for the final answer, sung *fortissimo*.

CLINGING TO THEE

By R. M. STULTZ

(Vocal)

This sincere sacred song by Mr. Stultz is for medium voice, and it will prove useful to many church soloists who need simple, appealing songs for the service.

The text is selected from the old hymn, "O Holy Saviour, Friend unseen," by C. Elliott, 1836.

Where the musical phrase and poetic line coincide, the punctuation may be taken as a guide for the proper phrasing. As a further aid to the singer, however, the composer has indicated, with the usual marks, places where lines may be broken for breathing. Such additional phrasing will assure ample breath support.

Sing the first verse *mezzopiano* in a rather slow *tempo*. Observe the *mezzoforte* at measure 9, and the *crescendo* to *forte*, measure 11. The second section, measure 21, begins *forte*, at the original *tempo*, followed by *mezzopiano* and *piano*, measures 27-30. The return to the first theme occurs in measure 31. Note the (//) which indicates a pause or "breathing-place" after the hold, measure 36, followed by *ritardando* to the end.

FLEMISH CRADLE SONG

By CARL WILHELM KERN

(Violin and Piano)

Here is a characteristic cradle song from the Flemish which is admirably adapted to the medium of strings. The composer, Mr. Kern, is well known to ETUDE readers for his numerous compositions in all classifications.

The violin part has been edited by Rudolph Magin and makes effective use of the third position. The range of the composition is within the limits of the first position, however, and may be played by beginning students, without observing the given fingerings. Play in moderate time with expression. Begin softly, with smooth, *legato* bowing. Measures 3-4 are fingered for the D string, with the octave harmonic (third position). Note the *crescendo, ritardando e diminuendo,* measures 5-8. The first *mezzoforte* occurs at measure 13.

The second section, beginning at measure 17, should be played *mezzoforte*, at a faster *tempo*. Use separate bows for the detached sixteenth note figures but maintain the *legato* stroke throughout. Measure 25 is *piano*. Observe the *ritardando e diminuendo* again at measure 31.

At the D. C., return to the beginning and play to *Fine*.

ENCHANTMENT

By CLARENCE KOHLMANN

(Organ)

Dr. Orlando A. Mansfield has made a skillful arrangement for organ of this charming and fluently melodious composition by the gifted Philadelphia composer, Clarence Kohlmann.

Prepare in advance soft 8′ and 4′ stops on the Swell; *mezzoforte* 8′ and 4′ stops on the Great, coupled to Swell; *Gamba* and 8′ stops on the Choir, coupled to Swell; and soft 16′ Pedal stops coupled to Swell. The melody is first announced on the *Gamba* of the Choir by the left hand, with the right hand accompaniment on the Swell. At measure 5, the melody shifts to the Swell, right hand, with *Oboe* added, the left hand continuing on the Swell. At *a tempo*, measure 8, the melody is given to the Great, with counter themes brought out on the Great at measure 12. The left hand transfers to the Choir, measure 16, and continues here with the melody for the second section. The repeated right hand chords are played on the Swell. Note the Pedal coupled to Great, measure 25. Further suggestions for registration are indicated by the arranger and should be studied carefully.

In addition to an original and altogether refreshing melody, Mr. Kohlmann has developed his material well, both by the appropriateness of its harmonic background and by the use of vigorous thematic imitation. The second section offers effective contrast to the lyric pensiveness of the first section and builds up to a strong climax before the return.

CONSOLATION

By FELIX MENDELSSOHN

(Orchestra)

This familiar *Song Without Words* by Mendelssohn is effectively arranged for orchestra by John N. Klohr and features the cornet as the solo instrument. With the instrumental parts of medium difficulty, this orchestration will be suitable for High School groups and should prove particularly appropriate for use by orchestras in the Sunday School.

The double-stops of the 1st violin part may be divided between two or more players. At measure 11, third beat, the melody is taken by the violins. Note the *pizzicato* (pluck the string with the finger) followed by *arco* (resume the bowing). In the absence of the cornet, a solo violin may play the melody, and, for this purpose, the cornet part has been cued in the violin part an octave higher.

The clarinet and alto saxophone parts supply the inner voices with many pleasing counter-melodies. The E-flat horns function as rhythmic instruments ordinarily, but in this arrangement certain melodic passages for them will be found as well. The bass is taken by the cello or trombone.

The director will set the *tempo*, which is *Adagio non troppo* (not too slowly).

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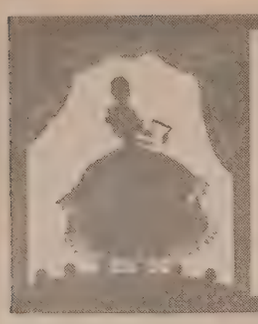
French Line



THE SINGER'S ETUDE

Edited for February by

EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singer's Department "A Singer's Etude" complete in itself

Practical Pointers for Pronunciation in Song

By KATHERINE D. HEMMING

MANY ARTISTS owe their success more to careful and correct enunciation than to beauty of voice. Especially will this be found in German and Scandinavian singers, who display surpassing intelligence and culture in their presentations. One none too often reads such words as appeared in an obituary notice of Raimund von Zur Mühlen, the friend of Brahms and Clara Schumann: "While having a voice of sympathetic quality, it was his amazingly clear pronunciation which made his singing notable, and his faculty for identifying the feeling of the words with the music."

Again one notices that the effect of good pronunciation on the tone quality in singing is a factor frequently not recognized by vocal teachers. At one time they avoided the subject, getting around it by ignoring the words, and not stressing pronunciation at all; the result being the production of beautiful tone and rhythmic melody, but the text so absolutely unintelligible, that in many cases it was difficult to discern even the language the singer employed, though it may have been one's own mother tongue. Nor is this now a thing of the past, being at present most evident among church soloists, who, fearing to lose the religious legato, avoid the consonants and deprive the listener of the sacred lesson often found in the text.

Surely if words are worth setting to beautiful music, they are worth being understood. If not, why bother with words? It would be better to sing on vowels that assist in obtaining good quality of tone, such as La, la, la, or Loo, loo, loo.

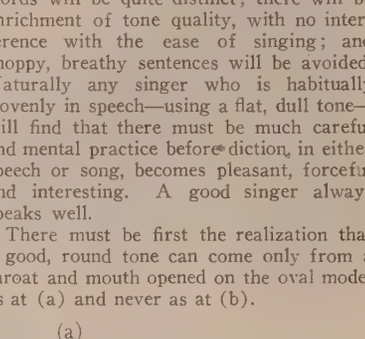
Without Tonal Detriment

AS IN EVERY worth-while study, there are certain difficulties to be overcome in acquiring good pronunciation without sacrifice of tone quality. But it is a great boon that the same facts apply to every language. The first and most important is that tone can be sustained only on a vowel. These vowels being A, E, I, O, U, in all European languages, simplify the study. On not one of the consonants can musical tone be given. Many singers try to do this, or think they are still on the vowel preceding the consonant; but, through either lack of knowledge or control of the muscles of the throat, they are really anticipating the final consonant, thus impoverishing the tone; so that before the end of the word the tone dwindles as if from shortness of breath; whereas the fault really is a raising of the tongue half way through the word. Thus "talk" would be rendered somewhat like

Tal———k, with the "k" scarcely sounded at all; while there is a gradual pinching, or closing, of the throat.

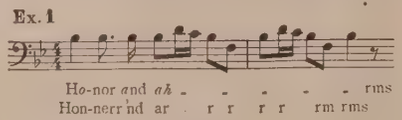
Prove this statement by trying to sing a note on any of these consonants—P, T, B, R, S, M, N, G, W, th, nt. An attempt will soon convince one that it is a sheer impossibility; yet, for all this, each consonant, especially the primary and final ones, must be definitely sounded or the word is incomplete. This may at first seem contradictory; but by practical trial it can be readily understood. Also, by an intelligent use of the ideas here given, the words will be quite distinct; there will be enrichment of tone quality, with no interference with the ease of singing; and choppy, breathy sentences will be avoided. Naturally any singer who is habitually slovenly in speech—using a flat, dull tone—will find that there must be much careful and mental practice before diction, in either speech or song, becomes pleasant, forceful and interesting. A good singer always speaks well.

There must be first the realization that a good, round tone can come only from a throat and mouth opened on the oval model as at (a) and never as at (b).



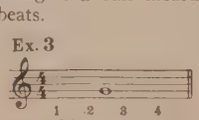
There must be no impediment to the flow of breath from the lower part of the lungs to the resonance chambers in the head. The tongue must lie flat and the soft palate be raised high. Secondly, be sure that when singing one vowel (no matter how many notes there are to that word) there must be not the slightest movement of the tongue or chin. Thus *Harapha's* air in the "Samson" of Handel

Ex. 1



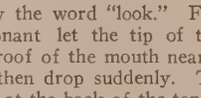
must be sung as indicated directly under the notes and not as in the second line of words. Also emphasize the fact that the secret of good steady tone is control of the breath and all muscles employed. Then there should be an anticipation of the final consonant of a syllable or word, by a rising of the tongue, a gradual closing movement of mouth, or a release of the soft palate, else there will be a failure in both tone and pronunciation. Test this with the word "want" holding it a full measure of four moderate beats.

Ex. 3



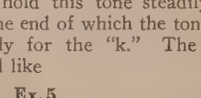
Stand firmly erect, breathe deeply, purse the lips for the primary consonant W, then quickly drop the chin and root of the tongue for "A," feeling the tone strike the roof of the mouth, with a round "ah" quality. Sustain this for four slow beats, without a movement of any muscle till the fourth beat; then shoot up the chin and tongue for the "nt." Notice that the primary and final consonants must be very acute, not in any way interfering with the tone. There will then be a fine tone and good, distinct pronunciation. There will not be the usual rising of the tongue and closing of the throat in anticipation of the "nt," thus completely changing the vowel sound before the end of the word, as in Example 4.

Ex. 4



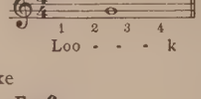
Now try the word "look." For the initial consonant let the tip of the tongue touch the roof of the mouth near the front teeth and then drop suddenly. Then, with a pressure at the back of the tongue, which aids in opening the throat very wide for the "oo," hold this tone steadily for four beats, at the end of which the tongue should rise quickly for the "k." The word will then sound like

Ex. 5



and not like

Ex. 6



The word "blessed" is a good example of two syllable words so often spoiled in singing. With the tongue spread against the upper teeth, close the lips with a hard pressure for "bl." Then drop the chin suddenly and allow the tongue to rest flat in the mouth, as the throat opens wide for the vowel "e," pronounced "a." With perfect response, hold this tone four beats; then the "ss" will form the beginning of the second syllable. As in the first syllable, quickly drop the jaw for the "e," without any movement, hold this steadily for four beats; then let the tongue rise quickly to the roof of the mouth, for a sharp "d." Prove this method in any language with which you are familiar, with such words as *mo-ther* in English, *mutter* in German, *ma-ma* in French, *ma-dre* in Italian; *fa-ther, va-ter, pe-re.* There should be not the slightest movement of any muscle on the vowel sung till the note has been sustained four beats, then a very crisp consonant at beginning of the next syllable, or at the end of the word, except where the consonant is an "r" as in such words as *father* and *mother,* when it is silent.

The letter "r" is a definite stumbling block to many singers. The rules being the "r" is rolled definitely at the beginning of words, such as right, rage, reef, roof, trend and try; also when beginning a second syllable as in cor-rect, reference and temperance; but never at the end of a word such as air, fair, never, dear, clever or doctor. Nor is it trilled when it precedes a final consonant, as in board, word, lord and hoard. Some singers, either from ignorance or swank, trill their "r's" emphatically in these words; so that one often hears mother-r-r, air-r-r-r, Lor-r-r-d, chor-r-r-d, swòr-r-r-d; which is irritating to the educated ear whether of a singer or not. One does not roll the "r" in such words when speaking; why do so in singing?

Some words have silent letters, such as "t" in hasten, listen and often. The "t" is strongly emphasized when it occurs at the end of such a word as haste, list or cast; or at the beginning of a syllable, as in crea-ture, Crea-tor and mas-ter. The middle "h" in shepherd is silent; also the initial "h" in heir, and honest. The prefix "com" has two pronunciations: "kahm," in *com*mand, *com*plete and *com*mence; and "kum," in comfort (kumfort) and company (kumpany). The letter "u" also has two sounds that are often confused. The one is "ew" as in few, dew, duly (dyou-ly, not dooly), duty (dyou-ty, not dooty). The other sound for "u" is "oo," as in cruel (crooel) or fruit (froot). The suffixes "tion" and "sion" are: salvation (*sal-va-shun*); passion, pă-shun; creation, cre-a-shun; Zi-on, Zi-un. "Dom" is pronounced "dum," as in wisdom (*wis-dum*). Some is *sum*; as in fulsome (ful-sum).

The letter "I" should be spoken with an open mouth; not as "oi," with pursed lips and movement of the tongue. Thus we have night, not *noit;* sight, not *soight.*

The average singer is particularly slovenly with the "a" in *an* and *at;* and with such words as *of* and *in.* The mouth and throat should be wide open for the vowel sound in such words. The "a" is too often dragged back against the last consonant of the preceding word. Who has not heard

I hearra thrushuteve

instead of

I hear a thrush at eve?

For the "hear," sustain the "e" till the very end of the note; then open quickly for the "ar."

For "an" we often hear but "n"; so that "an enemy" becomes "nenemy" and "an even song" becomes "neven song." The mouth must be open and the tongue down for the "a" in this last phrase; and the "n" should come after the tone has ceased, by a sharp upward motion of the tongue as the mouth closes.

"At" is apt to be heard with no tone at all; just the sound of the "t." Try singing "at" as in Exercise 7.

Ex. 7

Sing "of (ahv)," not "uv." Open the throat widely for the "o" and sustain it to

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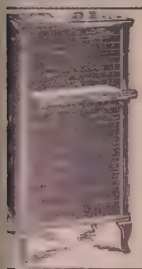

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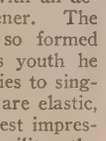

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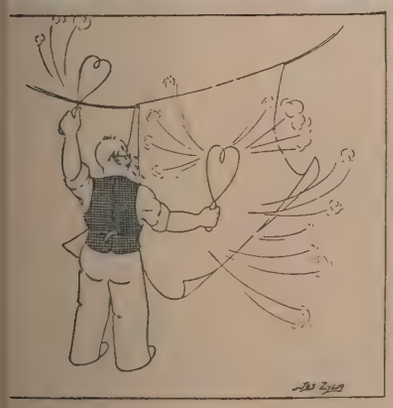

The bass drummer on his day off

the end of the note; then close with a sudden pressure of the lower lip on the upper teeth, for the "f (v)." Even if the note is a very short one, there will be found to be a continuity of beauty of tone with the rest of the sentence.

The tongue plays a most important part in good enunciation and should be made flexible by practice on such words as *glove, teeth, laughter, longing, tact* and *truth.* Most people have a lazy tongue and shortened cords of the throat, from lack of proper use.

For the pronunciation of most words a dictionary is highly satisfactory; but this brief article is to aid the singer to enunciate clearly, so that he not only will not spoil the tone but will even enrich it. The practice of sustained vowel tone, with abrupt, clear consonants, if done perseveringly, will result in the text being easily understood, and this combined with continuity of tone, with a smooth legato, as the tongue and jaws become flexible and move more quickly. This habit of poise of both muscles and breath will be found of indescribable value to every singer. Continued study of the principles here outlined will become more and more absorbing; and singing will be more satisfying to the student.

When listening to grand opera by Italian artists, one needs no libretto. They, especially the principals, declaim their words so marvelously and with such ease that not only the tone is vastly improved in quality but also the text is easily intelligible. The English language has some awkward features, but these can be and are overcome by real students, as readily as Lilli Lehmann and Elena Gerhart have made German so beautiful in their singing.

By reading the words aloud, fluency is acquired. It is said of Jenny Lind that, when she had to sing on the top B-flat the awkward word *zersplittre,* she repeated it over and over again till she could enunciate it so perfectly that she found it to be almost as easy as speaking.

Therefore blame not our language, but concentrate on these simple examples, with others which they will suggest, and you too will be going far towards gaining "The power to speak and sing clearly."

Why Children Should Sing

By Albert Visetti

EVERY CHILD ought to be taught to sing at an early age—a study which, of course, involves the teaching of correct breathing. Taking only the purely physical point of view into consideration, the student of singing in the first stage of life develops the vocal and hearing organs, giving to his speech greater depth and sweetness.

There is no method that can be relied upon to produce free and deep breathing like the practice of correct singing; and, there is, moreover, no greater fallacy in existence than the idea that singing taught to children at a very early age is detrimental to their health.

Of course, it must not be thought that every child can become a finished singer! It is as a means of improving physique that I so strongly advocate that particular attention be given to the subject. There is absolutely no comparison whatever between the child who is taught breathing and singing and the child who is left untaught; the contrast in physique is simply startling.

Touching upon the value of singing for its own sake, we can compare the study with that of a language. It is true that a man can learn a foreign language when he has arrived at maturity, and that he can learn it perfectly and idiomatically; but he will, in nearly every case, be incapable of articulating the words with such perfection of sound as to make him pass for a native of the country whose language he wishes to speak. But in the case of a child learning the same language, he will pronounce the words, slowly and surely, with an accuracy surprising to the listener. The child's receptive faculties are so formed that what he assimilates in his youth he never forgets, and the same applies to singing. In youth the vocal organs are elastic, flexible, and susceptible to slightest impressions; the lungs expand with facility; the muscles and nerves of the throat and chest promptly obey the actions of respiration; the ear receives the sounds and maintains them for a considerable length of time.

—*Musical Opinion.*

Baritone or Tenor

By Wilbur A. Skiles

THE classification of voices is determined more by their quality than by their compass. Because of this there is often a confusion as to whether the voice of a young man is really baritone or tenor. In such a case the cultivation of the voice should proceed along normal lines till it is sufficiently developed to make a decision of its proper qualifications possible.

At such a time there should be the greatest care to eliminate all hardness, throatiness and nasal quality from the tone. Along with this there must be the closest attention to make sure that the tone is floating easily on the breath, with its chief resonance for the lower compass coming from a light resting of the vibrations on the chest. Then as the pitch rises these vibrations will gradually change their direction towards the upper front teeth and later to the cavities in the front (or mask) about the nose; for in this way there will develop no conscious registers but a smooth, resonant musical scale from the lowest to the highest pitch natural to the particular voice.

Great care must be taken that chest resonance is never "forced" into the tone, nor must it be carried higher than nature would indicate; for any such effort will but result finally in harshness of quality and an early breaking of the voice. There should be regular practice of beginning at the top of the scale, in the medium upper compass of the voice, and then singing down with the frontal resonance lapping well over the heavier chest resonance of the medium lower tones. This will have great value in equalizing the scale and will correct any habit of carrying the chest resonance above its proper limit. In this process the voice will have developed its better parts so that there can be a final decision of the baritone or tenor question. In the meantime there will need to be practice of constant wisdom in refraining from the overdevelopment of any one part or quality of the voice.

"A singer, of course, must put a certain amount of temperament—sentiment and emotion—into her work. All this, however, has to be restrained. Once you let your emotions get the best of you, the effect on the audience is lost."—Cyrena Van Gordon.

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It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

A More Beautiful Church Service

"It couldn't be done—so he did it."

By Roland Diggle

ALL OVER this great country of ours are thousands of small churches that are unable to spend more than a pittance on their music. What is spent is usually giveen to the person who can play the organ, and it is to such a person that this article is addressed.

Far too often a person falling heir to such a position is content to settle down and take the line of least resistance. He sinks deeper and deeper in the mire of indifference and adopts the attitude of the minister and congregation who take it for granted that, because the church can pay so little for its music, nothing can be improved. But then again he often has or acquires ambition enough to urge him on to better things, not only for himself but for the church that he serves.

In the first place the organist should make the best of the instrument that he has to work with. Every organ contains some acceptable stops. If the full organ is rather dreadful, the Melodia is good; if the Melodia is bad the Salicional is charming. The good stops, then, should be used and the composer's registration be disregarded absolutely. He has had no way of knowing what the organist's most effective stops are and would much prefer that the good ones be used than that his directions be followed slavishly.

The average listener does not want noise but music. A service prelude played on a lone Dulciana may obtain results far better than, say, the same played on the unpleasant Melodia. Of course there are times when one must have volume, but even then one should not use some out-of-tune reed or "squally" two foot. One should experiment until one hits on the most pleasant sounding combination, and use it rather than combinations that bring far less satisfactory musical results.

The organist should make up his mind that he will learn two or three new pieces each month. Often he plays "any old thing" for prelude and postlude because he imagines the congregation does not listen. One can hardly blame a congregation for inattentiveness when the same old things are played over and over again. How many organists buy a volume of organ music and use it until it falls apart. Yet with organ music as cheap as it is, even the most poorly paid organist can afford to keep in touch with the new music as it comes from the press. Any number of excellent pieces have been published during the past fifteen to twenty years but these have been overlooked for the simple reason that during that time too great a quantity of organ music has been thrust on the market. The publishers will send the inquiring organist a selection of organ compositions on approval so that he may pick out the pieces which appeal to him and which he can play and make effective on his particular instrument. The organist should not try to play music simply because Mr. So-and-So plays it. Let him use his own judgment and find out what the congregation likes. They pay the bill, even if it *is* small. So they should be given some consideration.

Far more difficult will be the matter of the choir. Here the organist will have to be exceedingly patient, for in many cases little can be done. We all know the difficulties of the average small choir—inferior voices, poor balance of parts, lack of interest. The best solution is to organize a junior choir.

In one town of less than three thousand, five hundred population, a certain organist, after failing to arouse the interest of the choir, organized a junior choir of children, boys and girls. In less than a month there were thirty-five youngsters practicing three times a week and, what is more, paying twenty-five cents a month for the privilege. (This small fee was necessary in order to purchase some music.) Today, after a little more than a year, there are nearly fifty children in the choir, half singing at the morning service and the others at the afternoon vesper service. The music used is mostly two and three part, the hymns being sung in unison.

There is absolutely no comparison between the music of this church today and its music two years ago. The organist still receives a very small salary but, even so, it is twice what it was before the change took place. Other places are trying out the same plan in order to improve their music, and it seems to work—that is, given an organist who is not afraid to work with children.

The organization, however, should be kept as a church choir. One should not try to give concerts of secular music every time a Guild or Club asks that that "lovely" choir sing for them. More choirs have been ruined by this sort of thing than by anything else.

The Heart Of Bach

By Albert Riemenschneider

PART III

Thus it can readily be seen how such a small difference as the direction of a passage may alter its meaning. In most cases the upward tendency adds joy, force and light to the thought. Such words as *Ewig* (eternal), *lange* (long), *bleiben* (to stay), *warten* (await), *halten* (hold), *stehen* (stand), and many others are usually pictured by Bach by longer note values. *Burdened, obstacles, fettered, staggering,* and so forth, are expressed through syncopated notes.

An Outlet for Joy

THERE are many long roulades in Bach's solos which at first appearance seem meaningless unless the word is taken into account. Such words as *Freude* (happiness), *jauchzen* (shout) carry to Bach the feeling for action, and the result is one of the famous roulades. In this manner what has been a major object of contention in the Bach compositions becomes clear and logical and seems entirely in place when viewed in the light of Bach's conception. In paging through a volume of ten cantatas it was seen that the word *Freude* was sung on a roulade every time it appeared except once, and it appeared innumerable times. This at least is some indication of the consistency of Bach's thought and reaction.

The treatment of the roulade is a very subtle one. Many shades of meaning are brought out by the individual treatment of the passage, especially by a change of melodic intervals, and the sentiment runs from one of enthusiasm to one of consolation. A considerable list of words might be formed upon which Bach almost invariably writes such a passage, and such words as *eilen* (hurry), *laufen* (walk), *gehen* (go), *schnell* (fast) are only a few to suggest the character. Objects expressing motion such as *stream, fire, flame, tempest* usually have pictorial representation. Bach makes ingenious use of the pause or rest as a separation of notes to express in their various moods such states as *fear, suffering, strike, laugh, sigh, nothing,* and so forth. Sometimes he even goes so far as to interrupt the polyphony when the words indicate that the petitioners are united in an appeal. The different voices then unite in a unison passage as if expressing the uniting of the personages.

The Chords of Calmness

IN DUETS the progression of the voices in thirds and sixths usually appears to illustrate perfect concord, calm joy, tender affection, and so forth. Pain, dying, suffering, distress and the like appear supported by dissonant chords. The word *folgen* (to follow) is often portrayed by a canonic imitation. A remarkable bit of tone-painting is found in "Cantata No. 105," the soprano aria, *Nun, ich weiss, du wirst mir stillen mein Gewissen* (Now I know that thou wilt quiet my conscience). The aria begins in an agitated manner with chords in sixteenth notes and groups of four. This changes to a more quiet triplet figure and becomes gradually more and more calm and quiet as the piece continues until the end where it reaches the ultimate of quiet and repose. Sleep is expressed by low repeated bass notes and the sleep of death by descending figures. These examples might easily be repeated indefinitely as there is a most decided consistency on the part of Bach in thus portraying the words.

Often harmonic changes effect a striking illustration, as, for instance, in "Cantata No. 26," where the *alto recitativo* begins with the words, *Die Freude wird zur Traurigkeit.* It opens with the usual roulade on *Freude* over a common chord of C major. As the words reach the word *Traurigkeit* the chord changes to a diminished seventh to express sadness.

The instrumental accompaniment is a very fertile source of tone-painting, and from it could be selected innumerable examples; but for the further consideration of those who are interested, Pirro's book is recommended in which most of the foregoing illustrations have been mentioned.

Schweitzer's work in segregating specific rhythmic figures which underly such fundamental moods as joy, sorrow, tranquil happiness, faith, and so forth, is of unusual importance. He says: "We can really speak of the roots and derivations of the language. Almost all the characteristic expressions that impress us by their regular recurrence in the cantatas and Passions resolve themselves into about twenty to twenty-five root-themes, mostly pictorial in origin." For a tabulation of these one should refer to the second volume of Schweitzer's Bach. These pictorial tendencies and symbolical figures have all been deducted from a study of repeated occurrences of them under the same conditions of text meanings. They are in no wise merely estimates but are actually existent.

A Language without Words

WE MIGHT ask of what use is it to have this knowledge? Let us investigate by proceeding to the "Chorale Preludes," which have as a basis chorale melodies associated with words. We find that the "Chorale Preludes" are fairly filled with the same pictorial and symbolical indications and when we investigate further we find that these phenomena are again associated with words of the same meaning as found in the compositions set directly to words. Schweitzer says that the set of "Chorale Preludes" known as the "Orgel Buechlein" or "Liturgical Year" is a veritable encyclopedia of Bach's

usical language. In his "Chorale Variations" one can usually trace the influence each verse of the chorale upon its rresponding variation as it appears.

Is it not possible, owing to the fact that ach left us music filled to the brim with musical language which anyone who ishes may read, that it was one of the asons why he did not deem it necessary note tempo indications and other marks order to reach conclusions of interpretion?

Not only in those works of Bach which ve been composed to words and those nich have a relation to words do we d this language, but such compositions the inventions, suites, preludes and gues, fantasias, and so forth, are filled ith recollections of it. The "Chromatic ntasia and Fugue" is full of it. An rly piece, "Capriccio on the Departure a Brother," is a veritable gold-mine of usical symbols, and one could write a ntinuous comment on the meaning which ach desired to convey in this piece.

A Prayer in Tones

IT HAS already been mentioned that much remains to be done to make an haustive study of the Bach æsthetic. wing to the tremendous output of Bach, pecially of his cantatas, the research in e comparison of similar situations is most limitless. Allow me to cite an ample which illustrates at the same time major appearance of an element in the usical language, which to my knowledge s never been mentioned; and let me also ve its application to the interpretation of so-called abstract form. I am certain at the short organ *Prelude in C major,* und as No. XI in the second volume of e Widor-Schweitzer Edition, would be nsidered by most organists as one of the most abstract and absolute pieces of music which Bach has written; I used to think so myself. However, in comparing a number of chorale preludes such as the mystical adoration, *Christum wir sollen loben, Christ du Lamm Gottes,* from the "Orgel Buechlein" and the *Prelude* from the Small Catechism, "Vater Unser," it is found that they are all prayers and that a certain figuration dominates them all. It has as a germ a descending scale passage which is very descriptive of the penitent prostrating himself before his Maker in prayer. The *Prelude in C major* is dominated by the same figure, and hence it is a simple matter to deduct the fact that Bach here desired to express a prayer without words. If interpreted in this manner it immediately becomes a different piece full of new beauty and delight.

Now the great value of all this lies not so much in the intrinsic worth of the pictorial element itself as in the fact that it offers an approach to the interpreter just as it offered an approach to Bach as the composer. This approach is valuable in that it offers an opportunity to reach certain conclusions as to the atmosphere in which the piece is conceived, and therefore presents an open door to the interpretation. In itself it is not enough or perhaps even vital, but it is simply a means to an end. He who has not his soul attuned to these great masterpieces and who is not willing to delve deeper into the very heart of Bach by endless study and deliberation should as a performer leave the works of Bach alone.

For the listener this approach to Bach should prove a real help in arriving at correct principles of understanding and also eliminate a few of the hurdles which the great ones in music took by intuition and genius in arriving at their appreciation of the greatest of masters.

Organ Transcriptions

By Humphrey J. Stewart

At the risk of incurring the criticism, even the censure, of many organists ose opinions are certainly entitled to spect, I venture to advocate the use of rangements and transcriptions, provided, course, that they are in keeping with e character of the instrument. We must member that the most distinguished perrmers on other instruments constantly ake use of transcriptions. Why, therefore, should the organist be strictly limited music composed for the organ?

Speaking of transcriptions, a word of ution may not be out of place as to the nger of attempting to deal with the gan on purely orchestral lines. The gan is not an orchestra, nor can it ever operly reproduce orchestral tone. Modern orchestras consist of several distinct roups, such as strings, woodwind, brass d percussion. Of these groups some nnot be reproduced at all on the organ, d others only approximately. String ne, which is the very backbone of the chestra, is absolutely lacking on the gan, in spite of assertions to the contry by organ builders and some organists, o talk glibly of "string tone," by which they mean certain stops of the gamba type. The voix celeste or unda maris is frequently used in an attempt to reproduce string tone, but this does not really solve the question, even if we are willing to admit that the violins of a large orchestra always play slightly out of tune, a state of things which no orchestral conductor would tolerate for one moment.

The woodwind group can be reproduced to some extent on the organ, but a clarinet stop, for example, bears only a mild resemblance to the real thing. Not long ago I played on an organ of modern construction containing a stop marked "saxophone." It was not a bad stop, either, but to my mind its chief merit lay in the fact that the tone bore not the slightest resemblance to the instrument after which it was named. In the brass group we have nothing to replace the noble tone of the horn, and even high pressure reeds bear no comparison of quality to trombones and trumpets. As to the percussion group, we must of necessity leave it to the moving-picture organist, with his ample array of traps and ding-dongs.

—The Diapason.

Passing Notes

By Florence Leonard

Crossing hands: The first important mposition of P. E. Bach attracted idespread attention because it required ossing of hands.

Rossini in his student days was called his fellow students *"il tedeschino,"* he little German," because of his ndness for the works of Haydn and Mozart. His earlier compositions were strongly influenced by them.

Berlioz taught himself orchestration by reading the score of an opera while it was being performed. He wrote two overtures, "Les Francs-Juges" and "Waverley," without really knowing if it were possible to play them.

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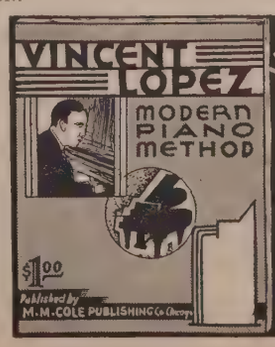

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Choirmaster's Guide

FOR THE MONTH OF APRIL, 1934

(a) in front of anthems indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
FIRST	PRELUDE Organ: Easter March.....Johnson Piano: Chant Joyeux .....Sheppard ANTHEMS (a) When it was Yet Dark....Maskell (b) Alleluia, Christ is Risen...Eastham OFFERTORY Easter Morn .....Risher (Soprano Solo) POSTLUDE Organ: Short Postlude for Easter Hosmer Piano: March of the Choristers Hartmann	PRELUDE Organ: Processional March.....Kinder Piano: Sabbath Evening in the Village .....Renk ANTHEMS (a) Shouting Sun (Spiritual)..McCollin (b) Awake Put on Strength..Sheppard OFFERTORY The Voice Triumphant.....Stults (Baritone Voice) POSTLUDE Organ: Jubilant March .....Solly Piano: March of the Flowers..Harker
EIGHTH	PRELUDE Organ: Festal March .....Solly Piano: Romance .....Rachmaninoff ANTHEMS (a) All Hail the Glorious Morn...Stults (b) Something for Thee.....Wolcott OFFERTORY Fulfillment .....Kellogg (Alto Solo) POSTLUDE Organ: Marche Pontificale.....Becker Piano: Triumphal March .....Kroeger	PRELUDE Organ: Petite March ...Dubois-Rogers Piano: In the Twilight.....Posca ANTHEMS (a) I Need Thee Every Hour...Camp (b) Abide With Me.....Schnecker OFFERTORY Spirit Divine .....Beach (Soprano and Tenor Duet) POSTLUDE Organ: Festival March.....Mutter Piano: Harmonies du Soir...Pachulski
FIFTEENTH	PRELUDE Organ: On Wings of Song Mendelssohn-Whiting Piano: Berceuse .....Sapellnikoff ANTHEMS (a) They That Trust in the Lord Wolcott (b) Thy Life Was Given for Me.Berwald OFFERTORY Whither Shall I Go.....Andrews (Tenor Solo) POSTLUDE Organ: Canzone in A flat....Sheppard Piano: Cathedral Morning Chimes .....Martin	PRELUDE Organ: An Evening Reverie Armstrong Piano: Dreams at Twilight....Schuler ANTHEMS (a) I Was Glad When They Said Unto Me .....Rockwell (b) Seek Ye The Lord.....Flagler OFFERTORY Then They That Feared the Lord Hosmer (Mezzo-Soprano Solo) POSTLUDE Organ: Moonlight .....Frysinger Piano: Angelic Voices .....Schmeidler
TWENTY-SECOND	PRELUDE Organ: Festival Prelude .....Buck Piano: Processional March..Frysinger ANTHEMS (a) Peace, Perfect Peace...G. B. Nevin (b) I Will Praise Thee.....Lerman OFFERTORY God's Love is Above the Night.Tourjee (Soprano Solo) POSTLUDE Organ: Nocturne in A.....Peery Piano: Legend .....Schmeidler	PRELUDE Organ: Prelude in A flat.....Stults Piano: Evening Reverie .....Bonser ANTHEMS (a) Jesus, Meek and Gentle.....Barnes (b) I Long to be with Jesus...Williams OFFERTORY More Love to Thee.....Day (Bass Solo) POSTLUDE Organ: At Even .....Siddall Piano: Candle Glow .....Rolfe
TWENTY-NINTH	PRELUDE Organ: Andante Pastorale ...Galbraith Piano: At Prayer .....Rathbun ANTHEMS (a) O Saving Victim .....Colborn (b) Jesus, the Very Thought of Thee .....Roberts OFFERTORY His Arms Your Refuge Make..DeLeone (Soprano Solo) POSTLUDE Organ: Souvenir Joyeux .....Diggle Piano: Melodie .....Eggeling	PRELUDE Organ: Prelude in C.....Rockwell Piano: Solemn Procession ..Greenwald ANTHEMS (a) The Pilgrims of the Night..Rockwell (b) Ye Realms of Joy.....Pike OFFERTORY Now the Day is Over.....Wooler (Alto Solo) POSTLUDE Organ: Spirit of the Hour.....Johnson Piano: Days of Sunshine.....Kronke

This Guide provides alternate suggestions for churches with or without an organ, and a choice of anthems to meet the abilities of the choirs available. As many of these numbers as desired may be secured for examination. There is ample time for the proper preparation of those finally selected since the above suggestions are for services in the month of April.

"The one secret of success is work. Paderewski, in his private car on a sidetrack in Los Angeles, amazed railroad workers by practicing for hours on the piano that he carries with him. One worker remarked, 'They say he's the best piano player in the world, and listen to him, still practicin'.' That is one reason why he is the best player in the world. The other reason is his possession of genius. But even genius, without work, as proved by the careers of many brilliant men born rich, is genius wasted."
Pacific Coast Musician.

ORGAN AND CHOIR QUESTIONS Answered

By Henry S. Fry, Mus. Doc.
Ex-dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. Is it proper to sing the words of "Tantum Ergo" to the music of The Last Rose of Summer, *Irish Air by Moore, in a Catholic Church? Is it permissible to play* Largo *from "The New World Symphony," Dvořák, in a Catholic Church? Is it permissible to use the left foot on the swell pedal of an organ? A certain organ contains the following Swell stops: Flute 4', Tremolo, Stopped Diapason 8', Echo Salicional and Violin Diapason. Which of these should be used for accompanying a vocal solo? In playing hymns should the bass* not *be played as it is written or an octave lower?*—C. A. M.

A. We should not consider it appropriate to sing *Tantum Ergo* to the musical setting you name. The use of the *Largo* depends on the attitude of your church authorities. We would not use it as a setting for any of the vocal parts of the service, but we would not hesitate to use it as an instrumental number in our work. It is not only permissible to use the left foot on the swell pedal but also very desirable when the right foot cannot be spared for such use. The stops to be used for accompanying vocal solos depend on the character of the passage to be played, volume of voice and so forth. Stops on the Great organ may also be used for this purpose when suitable. Assuming that you refer to the bass notes being played on the pedals, the safest rule is to play them as written. Sometimes, if the Pedal department is weak, it might be more satisfactory to play the notes an octave lower. The melodic interest of the bass part should not be destroyed by indiscriminate mixture of bass notes played as written and one octave lower.

Q. I am using the organ in our church (specification enclosed) and would like you to name some good combinations and give me other good information and advice. The instrument contains eight pistons for each manual, eight universal pistons and five toe pistons affecting pedal stops.—G. G.

A. There are, of course, many combinations available in your instrument, and we suggest your experimenting with the stops and including on your pistons such combinations as seem pleasing and satisfactory to the ear. You might work along the lines of the following suggestions:

On General (Universal) piston No. 1 you might include a "string" combination, such as Swell Salicional, Voix Celeste and Great Viola with Swell to Great Coupler and Pedal stops and couplers to balance. A light fluty tone of 8' might be included on the manuals to give a little more "body" to the tone color.

General Piston No. 2 might include soft 8' and 4' flute stops on Swell, Great and Choir, all coupled at unison pitch, with Pedal to balance.

General Piston No. 3 might include the Great organ Open Diapason in addition to combination given for No. 2—with pedal to balance.

General Piston No. 4 might include Great organ Octave, Swell organ Bourdon and Oboe in addition to combination given for No. 3.

General Piston No. 5 might be set with a "string" combination on the Swell organ and Choir Clarinet. Your specification does not indicate an 8' Flute on the Great organ. If this is an error and you do have one we suggest its being included as the tone color for the Great organ. If not, Viola or Chimes may be used. Arrange couplers and pedal to balance.

General Piston No. 6 might be set for a Solo combination on the Swell organ with accompanying stop or stops on the Choir organ—perhaps Viola or Chimes on the Great organ. Couplers and Pedal to balance.

General Piston No. 7 might be reserved for special combinations desired from time to time—to be changed whenever required.

General Piston No. 8 would be available for a selected "Full Organ" combination, omitting any couplers tending to an unsatisfactory tonal balance, such as an excess of 16' couplers, which might be included in the "Full Organ" as available from the Sforzando Pedal.

For the various manual pistons, the first four might be used for "building up" and the other four for special combinations, such as solo stops, harp, chimes and so forth. For the five toe pistons affecting the pedal stops, the first three might be used for "building up" purposes, the other two reserved for individual effects, such as Chimes and so forth. You might find "Primer of Organ Registration" by Nevin useful in your work.

Q. Will you give me some idea of the requirements of The American Guild of Organists? I would like to know just what a Fellowship requires. Do you have to be a member first, or can you apply for a Fellowship examination immediately. Is a permanent position as organist required and would a knowledge of theory through counterpoint be enough to warrant taking the examination?—M. R. C.

A. The examination requirements of The American Guild of Organists may be had by addressing Frank Wright, Mus. Bac., 46 Grace Court, Brooklyn, New York. Candidates must become Colleagues (no examination required) before taking either of the examinations. The Associateship examination must be passed before the candidate can take the Fellowship examination. The question of a permanent position has no influence on the success or failure of a candidate. Harmony and counterpoint are important features of the examinations, but other knowledge is necessary, all of which will be indicated in the examination requirements available.

Q. Am enclosing the specifications of our two manual church organ. What additional stops could you suggest that would be of use in a church seating approximately two hundred and fifty people? What unusual or striking combinations can you suggest? What combination would you use for hymns? For tenor solos? For bass solos? For quartet use? For soprano? For cornet? For violin? How would you suggest going from soft to loud and vice versa? *I do not make much use of the crescendo pedal as I do not know how to use it correctly. It seems to act too abruptly, the bringing in of the stops being too noticeable. Please tell me whether it is the organ or I. What combinations should I use for soft voluntaries and short offertories? Do you think a postlude should begin* ff *as so many of them are written? It seems to me too loud after a sacred service.*—V. L. D.

A. The specification you enclose indicates a very small instrument, and a number of stops might be added if the expense is not too great. Additional stops would include the necessity for additional wind supply, larger motor and so forth. Some additions might be:

Great Organ

Octave 4', Flute 4', Violoncello 8' (mild).

Swell Organ

Open Diapason 8', Vox Celeste 8', Oboe 8', Octave 4', Flautino 2', Mixture, Cornopean 8', Bourdon 16'.

Pedal Organ

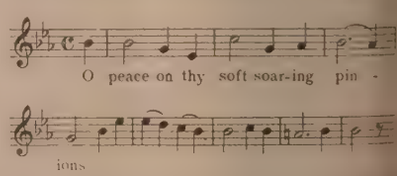
Second Bourdon 16' (soft) from Swell organ, Open Diapason 16', Flute 8', Cello 8' (from Great organ).

Couplers

Swell to Pedal 4'.

Your specification does not suggest unusual combinations. For congregational singing of hymns you might use: Great Organ—Open Diapason, Melodia and Dulciana; Swell Organ—Stopped Diapason, Salicional and Harmonic Flute; Pedal Organ—Bourdon; Couplers, Swell to Pedal, Great to Pedal, Swell to Great. For additional brilliancy you might add Swell to Great octave coupler. The registration for the various accompaniments you mention would be governed by the character of the passage to be played. This applies also to the registration for voluntaries and offertories. For the order of adding stops for building up from soft to loud, we suggest Swell Salicional, Swell to Pedal, Swell to Great, Great to Pedal, playing on the Great organ and adding stops in the following order: Great Dulciana, Swell Stopped Diapason, Swell Flute Harmonic, Great Melodia, Great Open Diapason, reversing the order for diminuendo. Bringing on the stops too noticeably is no doubt caused by the small number of stops at your disposal and the consequent "gaps" between some of them. If the order of stops we have suggested is an improvement, you might have crescendo pedal adjusted accordingly. If a postlude begins loudly (as many do) you can avoid the "shock" by playing a short passage softly before beginning the postlude proper.

Q. Will you kindly inform me as to the title, composer and publisher of the secular chorus from which the following is an excerpt:



—E. N.

The words given may not be entirely accurate.

A. We have not been successful in finding the number of which you send an example. Perhaps one from the large number of Etude readers may recognize it and advise us, in which event we shall be glad to give you the information.

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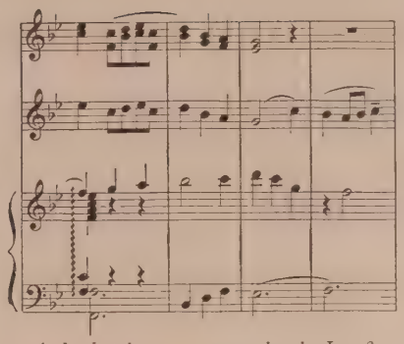
Band and Orchestra

(Continued from page 87)



And what is so rare as a day in June?
Then, if ever, come perfect days;
Then Heaven tries earth if it be in tune,
And over it softly her warm ear lays.

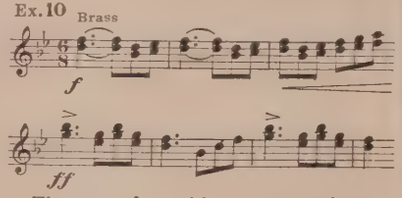
After renewed twittering of birds this theme appears in the oboe against soft arpeggios in clarinets and harp. Following a series of ascending scale passages we reach a resumption of the opening theme, now set forth *fortissimo* by the full band.

This motive echoes back and forth as it is proclaimed exultantly by the various choirs of the band, and we soon reach the Coda, which is set forth in a contrasting *six-eight* rhythm with an impetuous, syncopated theme which is reminiscent of the introductory motive. This is presented in canon form—the flutes, oboes and clarinets being answered by the bassoons, saxophones and euphonium. After a diminution of sound a lyrical melody is introduced softly.

Ex. 9

The voices now mount higher as a *crescendo* sets in. Fuller and fuller the volume grows until an intoxicating climax is reached. With the introduction of a *ritenuto* the tonal waves recede in broad billows. There is a gradual slackening of tempo and a recession of sound during which the soft bird voices are heard again. But not for long. Time is fleet and Spring is passing. The tempo becomes faster and faster; the intensity of sound increases. The brasses proclaim a triumphant melody.

Ex. 10



The mass of sound becomes more intense, more warm and glowing—cheerful. Joyous Spring ends and torrid Summer begins.

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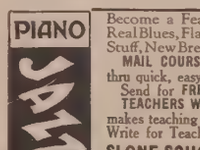

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Violin Teaching Far from Ordinary

(Continued from page 86)

midst of the full orchestral accompaniment.

If you have a "nervous" pupil, the best you can hope to do is to take his mind off the thing that troubles him. If his bowing arm is his weak spot get him to concentrate on his fingering, and *vice versa.* But the best way of all is to head off the evil, and prevent the first spasm of nervousness from taking root. Never stress any difference between playing before people and playing alone. Accustom the child early to facing people when he plays, and make it seem a thoroughly jolly, pleasurable affair. Never let himself work up to a state of "showing off."

When Yehudi was small, the word "nervous," was not allowed to be mentioned in his presence. He grew up thinking that a person plays quite as he breathes. I have a very gifted pupil at the present time, who was morbidly fearful of an audience, and I have made encouraging progress with him by getting him to concentrate on "getting lost" in the melody of his music, singing it to himself, if need be, and leaving all technical problems to take care of themselves—which, happily, they usually do.

Winged Shoes of Enthusiasm

A TEACHER needs much enthusiasm and an actor-like ability to cover up traces of its momentary waning. The pupil must never feel that his teacher is humanly tired, or bored by him, or even capable of any interest whatever outside of his own personal violinistic progress. One slip here and a child can fall back whole miles along his road of self-confidence. Personally, I am heartily enthusiastic about my work, and I like to think my pupils enjoy it, too. My lessons usually turn out, somehow, to be rather rollicking affairs. Although we work terribly earnestly, we talk and joke together, too, and have good laughs and grand times.

I like to tell them little anecdotes about my own student days, as a matter of keeping alive a feeling of continuity with tradition. One favorite story is about the day when I was playing the Bruch "Scotch Fantasy Variations" for Ysaye and he suddenly took up his own violin and improvised the most ravishing counter-variations as I played, singing the bass of the piano accompaniment in his deep voice, puffing on his pipe, and marking the time with his foot! Work becomes pleasure through associations of this sort. And, after all, about the most a teacher can hope to do is to give his pupils an enthusiastically enjoyable approach to music.

SELF-TEST QUESTIONS ON MR. PERSINGER'S ARTICLE

1. *What four tests of musical ability does Mr. Persinger use?*
2. *Why is an acquaintance with piano playing advisable for the violinist?*
3. *What should be the preliminary tasks of the teacher in assigning a new piece?*
4. *What is the value of negative teaching?*
5. *In what does the normal child's interest in his violin lesson consist?*

"Music really belongs to the person who writes it. We people who play it don't count at all. Too much fuss is made of the individual interpreter as against the individual work. I think people are far too keen on the interpreter and not nearly keen enough on the composer. Although a pianist, I never was so much interested in pianoforte music as in orchestral, choral, and chamber music.—Harriet Cohen.

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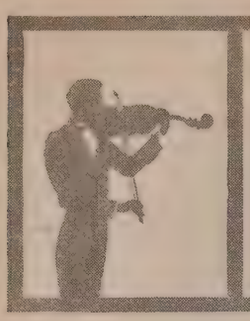


THE VIOLINIST'S ETUDE

Edited by

ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself

String Saving Knacks

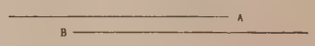
By KARL A. JETTINGER

STRINGS ON musical instruments frequently break at non-vibrating portions of their length, this happening oftenest to strings that are wire wound. In most cases a string that breaks in this manner is long enough so that, if the broken ends are joined, the string can still be used. For most playing, a string repaired in that manner answers its purpose about as well as if the break had never occurred. The saving in money through such personal repair work, especially in the case of cello strings and expensive wire-wound strings for all instruments, is sufficient inducement to warrant the procedure.

However, the repaired strings have a tendency to break near the knot which ties the two severed pieces. This second break is usually caused by the abrupt bend in the string at the knot, which weakens the fibres of the string. To avoid it, therefore, the abrupt bend must either be avoided altogether or the knot must be such that the full strain is not brought upon that part of the string at which the bend occurs.

Mountain climbers have a similar problem to contend with, in tying together several of the light but strong ropes they use when making difficult ascents, in order to get past a place where there is dangerous climbing. They, too, must use knots that either avoid the strain on the fibre caused by the short bends of the knot or that distribute this strain by dividing it over several points along the rope.

The knot which mountain climbers have found particularly suitable for fastening together the ropes they use is equally satisfactory for tying together segments of a thin string, such as a violin E or A. To tie this knot, one should proceed as follows:



Lay the two ends to be tied together (marked A and B in Illustration 1) side by side in such a manner that they overlap each other about two inches, as shown in the illustration.

This done, take the end marked "A" and bring it around the end of the string marked "B" till it forms a loop; whereupon push this end of the string through this loop, the result being a knot of exactly the same kind as that which is usually used in securing the end of a gut string, except that the string B passes through the knot. The same proceeding is then gone through with the string end "B," which is knotted around the string "A." In both cases the knot is drawn as tightly as possible. This done, the joined segments are picked up by the two ends that are not knotted and then stretched taut. This pulls the other two ends tightly together into a knot which divides the strain among several points along the string and which stands about the same pull as any other part of the string. Illustration 2 should make clear how to tie this knot.

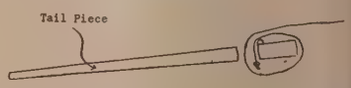
A method of joining the ends of a broken gut string which does away altogether with the bends necessary in tying any kind of a knot and which thus is especially adapted to thicker strings is as follows: hold that end of each string that is to be fastened to the other to the flame of a fire (the flame of a burning match will answer the purpose) long enough so that the heat will cause a knob-like swelling on the end of the string. Next lay the string ends together as in Illustration 1, except that in the present case less overlapping is required. (For thin strings, such as violin G, as little as half an inch will do, while for cello or double bass strings an inch or more will be necessary.) This done, wind the thread tightly around the two string-ends

and tie together or otherwise fasten the ends of the thread, so that they will not come loose. This second method of mending strings is especially well suited to wire-wound strings, the wire of which must be first unwound from the parts of the string ends that overlap. This unwound wire can be used for wrapping the joint, in place of thread, of which there may be none at hand.

To lessen the strain on the bends in the knot, those who use gut E strings on a violin usually fasten them to the tail piece by first shoving the knotted end through the hole in the tail piece and then carrying it around over the side of the tail piece and under the string. While this answers the purpose in mind admirably, it is rather unsightly. A better way is to push the end with the knot through the hole in the tail piece (from the top) so far that it can be carried around over the front end of the tail piece and pushed through the hole in it a second time.

This having been done, the knotted end is pushed into the slot connected with the hole in the tail piece and provided for that purpose, the same as would have been done with the end of any of the other three strings. That part of the string which was pushed through the hole in the tail piece first should be shoved into the slot first, so that the end with the knot rests over and against it. The foregoing illustration presents a sectional view, showing the string before it has been pushed into the slot.

A similar manner of fastening the E string is shown herewith:



It is accomplished by passing the free (unknotted) end of the string through the hole in the tail piece from the bottom, carrying it around to the front of the tail piece and passing it through the hole a second time in the same manner. The reader is cautioned not to confound the two methods. While the method shown in Illustration 5 will hold the string perfectly, it possesses one drawback. The pressure at the point where the string goes through the hole in the tail piece the second time, against the string where it goes through the first time, acts like a wedge driven between the lower part of the string and the side of the hole in the tail piece. The force of which wedge is often sufficient to crack the tail piece.

The How and Why of Violin Study

By EDITH L. WINN

MAUD POWELL once said that there were too many so-called virtuosi in this country. She made it her mission to go to remote towns and cities and play the great concertos because she wanted to inspire these "virtuosi" to real study. Her great regret was that there were so many dillettanti in the world. Life was very serious to her and her art sacred. Many talented pupils were brought to her and, instead of playing a fine concerto, they always played pieces like *Souvenir* by Drdla or *Hejre Kati* by Hubay. She always said, "Study in your own locality; then go to the best teacher you can find. Learn the best works. Take lessons from the teacher who plays the best."

Many violinists have no foundation to their structure. Also many teachers do not know the student literature nor how to grade it. The great works are played at long before they should be studied—always with the public in mind. I have found so many young teachers who have no idea of grading material. Children of ten are playing the Mendelssohn "Concerto" with no idea of its beauty or worth. When they really can play it they will have been at it so long that they will have lost their interest.

"The study of de Beriot," says Felix Winternitz, "is of utmost value. I played de Beriot, each and every work, when I was a boy. I toured Europe playing some de Beriot. The study of de Beriot is the beginning of virtuosity. Kreutzer marks the beginning of professional activity."

There is only one way to study de Beriot —that is, according to the French School. One must be very well versed in the staccato, the spaccato, martelé and piqué bowings.

Of the de Beriot works the "Scene de Ballet" is the best known. Then the 7th and 9th concertos and the *Fantasie Lyrique*. Naturally the German School does not agree that de Beriot is necessary in a course of study. But Rode and Viotti will be much better played if the pupil knows de Beriot. The Rode and Viotti concertos ought to be studied along with Kreutzer. So many players are unwilling to study what they cannot play to people. One's friends do not understand concertos. The Bach "Concerto in A minor" is beneficial. Also several of the Vivaldi concertos.

Frequently I am asked to recommend violinists for school positions. I often find that they have no repertoire. They do not understand the classics. They have only a few show pieces. That is all. This does not make for an education. To play prettily or brilliantly is not the aim of study. It is most difficult in preparatory schools to obtain a standard because the students are working for credits and are striving to obtain in the brief time allotted to them a brilliant repertoire. It seems like veneering.

Music as an extra becomes music as a recreation. Its educational value is lost. The only way in which we can stimulate the serious pupil is to give him the classics. A beautiful tone, a sure technic and a fine interpretation will interest even the average listener. The best playing I ever heard in a preparatory school was by a girl who played the Tartini "Sonata in G minor." My uncle loved the Bach *Air on the G String* and he was little versed in things musical.

How Exercises Should be Played

I HAVE had teachers who played exercises like pieces. They must have been very beautiful to interest me in my girlhood when I had not heard much music

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We used to play Leonard, Bazzini, David and Spohr. Today we play the Mendelssohn Concerto and Bruch. There is no bottom in our educational structure. Some teachers are so anxious to push pupils that they teach no exercises after Kreutzer.

Seeking a Teacher

IN SEEKING a teacher the first questions that come are, "Does he know the literature? Is he a broad-minded musician? Does he accompany well?" It all depends on what one wants. The demands of a virtuoso are different from the demands of a teacher. The teacher who can illustrate is always in demand. Another question I should ask is, "Is he conversant with the great school of violin playing? Is he educated in the broad sense?" The essential thing is to secure a teacher who knows the "how" and "why" of violin playing.

The Violin Soloist

By JAMES T. PAULOS

NO DOUBT there are many violinists who have spent hours, months and years of labor building up tone and technic as well as studying musical literature only to find that they are unable to play before the public with any degree of freedom or sense of security. After a certain number of attempts in which they are partially paralyzed by fear and nervousness, they give up in utter despair of ever becoming soloists.

There are innumerable teachers who are able to play some of the most difficult of the standard concert solos in their own studios; and yet, because of fear of making a blunder of some sort, they dare not step on to the concert stage. In fact the great majority of musicians (those who are talented and accomplished) pursue their profession of teaching or playing in an orchestra with an unsatisfied hunger in their hearts to be soloists.

Why should we let the fear of *making a mistake* terrify us? Since we are not a steel machine turning out so many notes per minute, and since we never play a solo in exactly the same way twice, can we hope to play through a concerto without one slip? Possibly so, if we have the technic of an Elman or a Kreisler, who, through years of experience, have long ago eradicated their mistakes from public observance.

There are three basic principles necessary to those who would be successful violinist soloists. The first is *technic,* without which there can be no self-confidence. The second is *tone,* without which a pleasing interpretation is impossible. Last, but not least, is *freedom,* or liberty to "give out" and to *do* what we *can do.*

Some time ago I turned on my radio to listen to a violinist play a well known concerto from a local station; and, pleased with his playing, I attended his recital in a concert auditorium the following week. Much to the amusement of his auditors, this violinist found it necessary to swing his body left and right, up and down, and to toss his abundant growth of hair while playing. Though I do not condone such "acrobatics" and did not enjoy his music in the concert hall because of them, I could not forget his splendid interpretation and beautiful tone as I heard it over the radio. Perhaps we may learn something from this "eccentric" violinist, who, by the way, gets results.

Listen to and watch any of the great artists play, and you will be thoroughly convinced that it is not possible to "pour out" to the eager, listening world, a beautiful, rich interpretation, without a certain amount of abandon and complete freedom in the upper part of the body—arms, head and shoulders.

If you are a capable violinist, walk to the platform with a firm step; raise your violin high; attack your first note with unfaltering decision, forgetting from that moment on about your listeners. Play boldly throughout the composition; and, if you should strike a false pitch, a smile will bring back your confidence almost immediately and save you from nervous tension. While I realize that this is not a proposition of "no sooner said than done," we must face the fact that music loving people expect us to "do something" when called upon, and, regardless of a few critics here and there, respond in a body when pleased.

Violin Butchers

TO THE ETUDE:

I was asked would I repair a violin. I could not have been better pleased, for business was—well it "just wasn't"—and every dollar was precious.

The violin was brought to me badly cracked, and it was explained that the damage was caused by its being used as a "club" at a social (?) party. I was also informed that the owner had secured this violin at a Mediterranean port, while sailing on a "windjammer" some forty years ago.

I carefully examined the instrument and matched the pieces prior to refitting.

The violin was a model I had not before encountered, having flush edges, similar to a guitar. It bore the label of "Gaspar Duifopruggar." The varnish was a "chocolate brown," applied rather heavily, yet having a noble character.

Well, I repaired and refitted the violin, then tried it. The tone was glorious! Sonorous as one could desire in the entire range of the fourth and third strings and gradually merging to a mellow yet penetrating crisp tone on the second and first strings. A treasure!

The owner paid a stiff price for my work, but avowed himself satisfaction.

Now comes the sequel, and a sad one.

The owner recently died, and I desired that violin. Too late! I found it sold for one fiftieth of its worth to a young man, and I got after the buyer. He had scraped off the velvet varnish with a jack-knife, badly scored the wood, and given it a coat of shellac! It was ruined!

I would have liked to scrape *him* with a jack-knife, then tar him.

This fiddle may have been a copy. I am no judge of this particular make, but that "something" which says "good" spoke strongly from it. Far worse fiddles costing up to a thousand dollars have been in my hands, and, for its tone alone, this one was priceless. Now it is worthless.

Why do I tell of this happening? Because I love violins, and a good violin is too precious to be butchered. Do not dare to lay an unskilled hand on one. Would you dare wash a string of pearls in vinegar? To do so would dissolve them. Just so, to tamper with a violin is to ruin a treasure.

If you want to butcher, get a book on violin making and start with some cheap lumber; then keep at it till you know what you are doing.

—FIDDLE LOVER.

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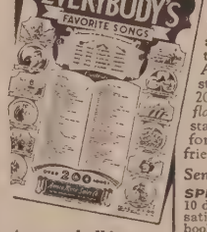

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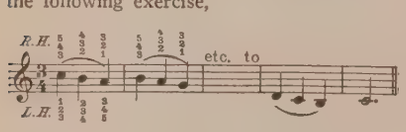
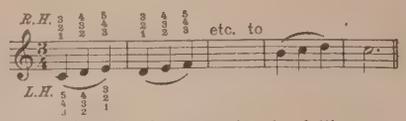
By Charles C. Chase

Raise the forearm, with hand relaxed and hanging loosely from the wrist.

Practice dropping the hand on the piano keys, landing on one finger in playing position and producing a good musical tone, simply by the weight of the falling hand and forearm. The finger which has been selected to support the hand when landing on the keyboard keeps its relaxed condition until it touches the keys, when it stiffens in such a manner as to produce the tone required and support the hand in the proper playing position. It is something like jumping from a wall and landing so as not to jar the body. When the forearm is raised again, causing the fingers to leave the keys, the hand drops like a dead weight, relaxed, from the wrist.

Practice dropping on each of the fingers of both hands (this includes the thumbs) in succession until each finger is able to catch the hand in playing position and produce a full, round tone by the weight of the falling hand and forearm. Then practice the following exercise,





producing the first note by the falling arm and the next two notes by pure finger touch, trying to get the same depth of tone on each of the three notes. Make a neat phrase of each group of three notes by raising the forearm, thereby pulling the fingers from the keys in such a way as to cut the last note as short as is required for neatness of phrasing.

Relaxing the hand completely as it leaves the keys rests the fingers; therefore, by playing in this manner, not only is a fine style of phrasing acquired, but it is possible to play through a tiresome etude without fatigue.

A teacher can always tell whether a pupil is playing with a stiff or relaxed wrist by suddenly and without warning lifting his hand from the keys by a hand placed sidewise under the wrist joint. If the hand comes up in line with the forearm the wrist is stiff; if the hand drops loosely from the wrist it is loose as it should be.

The foregoing exercises may be practiced on a table or other flat surface before one goes to the piano.

High Wrist and Fingers

By Leonora Sill Ashton

The finger tips are placed on the table. The flexible weight of the arm comes down through the highly arched wrist and concentrates in the tips to produce a vital pressure.

For what purpose is this high wrist position used?

First of all there is that movement, "the throwing forward one," originated by William Mason in "Touch and Technic," which has become established as one of the great technical achievements of piano playing. Its general use is in the playing of very positive chords, giving the vigor and strength of the combined playing muscles for the performance of these.

With the weight concentrated upon the finger tips, this movement demands that the back of the hand be rolled over towards the piano, literally thrown forward. No one can adopt this method of playing chords without realizing that the highest peak of his power on the keys is reached when the wrist is high.

Another portion of piano music which needs the high wrist for its full development is that of the singing melody.

That vital pressure which progresses through the physical muscles to make the smooth flowing melody is brought to pass by the high wrist balancing itself with all its relaxed powers on the separate finger tips.

The high lifted fingers have gifts and powers all their own, as is evidenced by the high finger touch of Chopin. A certain clearness and distinctness is a result of this position as well as a definite technical preparation of the fingers for their work on the keyboard.

The fingers lifted high not only stretch the webs between themselves but also strengthen and vitalize the back of the hand. For, so poised, this square plateau with its network of bones becomes a firm and static portion of our anatomy.

The fingers when they are lifted high keep the bridge of the knuckles not only supple but strong. They keep sloth away from the back of the hand.

As an evidence of this place the finger tips on the table again and hit the fingers one by one from as high as possible. The motion from this exercise you will feel reaches back to the wrist itself.

High finger lifting as a technical exercise alone is one of the surest methods by which the chain of piano playing muscles can be kept in complete order.

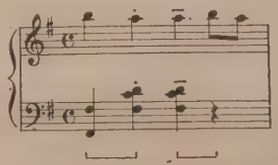
Then again high finger lifting is one of the surest motions by which to secure independence of the fingers. In the many exercises which have been written for this the principle is the same: throw the whole weight of responsibility upon one finger while the others are held in their places.

Staccato Pedaling

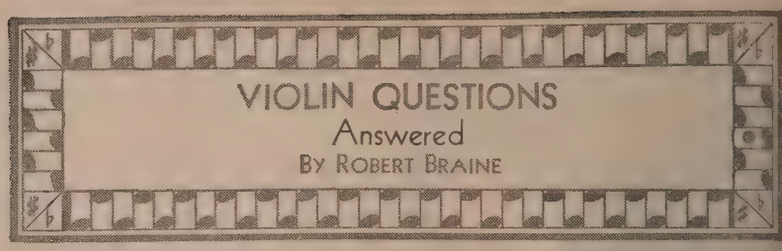
By Gladys M. Stein

Many times you will find places in piano music where the effect of staccato notes can be almost doubled if the pedal is also used in staccato fashion.

In the following measure from *Turkey in the Straw*, as arranged by John Williams, the pedal is depressed on count one and let up as quickly as possible on count two with the staccato notes.



This idea has proven especially helpful in two piano work where every note must be exact to be effective.



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of The Etude and other musical publications.)

Ficker Violins.

Mrs. E. B. K.—It is very difficult to set a price on a violin, without seeing it, as violins by the same maker vary greatly in price on account of quality, condition and preservation. I find a Johann Gottlob Ficker priced at $150 in the catalogue of a leading American dealer. Some specimens of this maker might be valued more and some less than the price quoted.

Seven Years Old.

O. J. T.—Without hearing the child, it would be impossible for me to judge his musical talent. As you say he has an excellent teacher, you will have to rely on the teacher's judgment as to whether he is making the proper progress. I think, if you will have him learn little pieces from memory, it will correct the difficulty you speak of. You cannot expect too much from a child of seven. I should think he could practice one hour daily, divided in two periods of thirty minutes each, one in the morning, and one in the afternoon. It will help him very much if you can get him to sing little melodies.

Chanot Violins.

H. E. McK.—Heinrich Bauer, a well known authority, says of Chanot: "François Chanot, Mirecourt (also Paris) 1788-1828, was a naval engineer and scientist in violin acoustics. He invented a new violin, built upon new acoustical principles, which created quite a sensation. He continued to make and sell this violin for over seven years, but, although a commission of distinguished musicians pronounced it superior to the best known Stradivarius, Chanot could not permanently introduce his invention.

Improving Intonation.

E. G.—It would be strange indeed if you could play in absolutely correct tune, at all times, in the first few years of violin playing. Every violin student plays out of tune at times for the first few years. Whether you can overcome this fault depends on your talent and the acuteness of your musical hearing. I cannot hazard a guess as to that, without hearing you play. 2.—You will naturally make many mistakes if you are not under the constant supervision of your teacher. 3.—Yes, taking vocal lessons and singing in choirs and choruses will improve your musical hearing very much.

Re-graduating a Violin.

L. T. M.—The tone of a violin can sometimes be improved by re-graduating and sometimes not. If a violin is made of correctly chosen wood, for good tone quality, it being thick enough to admit of cutting down where it needs it in re-graduating and if the work is done by a first class violin maker, who really understands the correct methods of violin making, the instrument can often be vastly improved. Take your violin to a first class violin maker, and he can tell you if he can improve it. 2.—The little work, "The Violin and How to Make It, by a Master of the Instrument," will no doubt interest you.

Bow Troubles.

S. N. D.—Without seeing the bow you are having trouble with, on account of the hair coming out, I cannot say what is wrong with it. I have no doubt that it comes from one or both of the following two causes: either the bow-hair is very old or of very poor quality, or the bow was not properly re-haired. It requires a very skillful workman to re-hair a bow perfectly. 2.—There is no exact rule as to the number of strokes the bow should have on the rosin daily. The time to rosin a bow is "when it needs it." In the case of your pupil, possibly fifteen or twenty strokes daily would suffice—more if necessary.

Perspiring Hands.

K. E. R.—Many articles have appeared in The Etude from time to time in answer to inquirers in regard to what can be done about the perspiration nuisance. I do not know of any preparation which will completely put an end to perspiration of the hands, so that it will not return. Daily exercise with dumbbells and Indian clubs will help. There are, however, many preparations which will temporarily check perspiration of the hands long enough to admit playing a violin selection of considerable length. Most of these have grain alcohol as their base. Alcohol evaporates very rapidly, thus drying up the perspiration. Many people use bay rum, toilet water or pure grain alcohol, for rubbing on the hands just before playing. I know a well known concert violinist who always carries a bottle of alcohol in his violin case. Two or three minutes before he steps on the stage to play, he rubs his hands thoroughly with it. This dries them completely and enables him to get through his solo with dry hands. If you will inquire at your drug store, you will find many patent preparation for the same purpose. Pure grain alcohol i the best, because it is not highly perfumed, lik toilet water and some other preparations.

Proper Position Necessary.

H. R.—In preparing your ten year old pup for later study with one of the emine teachers in one of the large cities in this cou try or Europe, I would advise you to take th utmost care in teaching the boy the prope positions of the arms, fingers and body, and th correct motion of the bow. He should als have a good foundation in scale and arpeggi playing and general technical work. Schra dieck's "Scale Studies," and "School of Violi Technics" will give him a good foundatio The works you have had him study are ver good. He might next take up the "Kayse Studies, Op. 20," in three books, to be followe by Kreutzer, if he proves to be ready for them Seitz' "Pupils' Concertos" will supply excellen training, also well chosen miscellaneous piece An eminent teacher appreciates in a youn pupil a well played scale, in perfect tune, wit good tone, and well bowed, more than an number of showy violin solos. 2.—I think yo would like the book, "Famous Violinists," b Lahee, for a book dealing with the lives o great violinists. This can be bought throug The Etude. 3.—I am glad that you like th Violinist's Etude and that it has helped you.

Bow Requirements.

W. P. G.—After the Accolay Concerto, a you are interested in studying concertos, would advise you to take up some of the Seit Pupils' Concertos. Some of these are entirel in the first position, but the first, third an fourth are more difficult and contain positio work. These have good piano parts and ar effective for public performance. Then tak up the "Concerto No. 23" by Viotti. 2.— Tourte, the famous violin bow maker, know as the Stradivarius of the bow, made his bow in Paris, France. 3.—A bow should weig about 2 ounces, sometimes slightly more o less. The stick should be elastic, but not to limber, with the balance in the middle of th hair (from frog to point). The stick mus have a deep inner curve, so that, when it i screwed up, the hair will be sufficiently tigh 4.—The Etude does not specifically recon mend certain violin teachers, but, if you wi phone or call on the director of the symphon orchestra in your city, he will no doubt pu you in touch with a good teacher.

Marking Fingerings.

D. D. K.—Except possibly in the case o early beginners, it is not necessary to mark th fingering above each note, nor to indicate whe the half steps lie. It is, however, importa to mark the fingering over a note where change of position is necessary, and sometime in difficult passages, to mark each note wit its proper fingering. During the first year will also help the pupil to mark where the hal step intervals lie. The bowing should also carefully marked. You can best learn to ma violin music by studying good editions whi have been marked by skillful violinists. takes much experience to learn to mark viol music really well.

Havelka Violins.

H. T.—No doubt the name on the label your violin is Johann Baptist Havelka, w made violins at Linz, in Austria, in the eigh eenth century.

Pain in the Finger.

R. S.—The dull ache you complain of in t third finger of your left hand may be a rhe matic pain, or the beginning of arthritis. Th is a case for a good physician. In fact, ev though the pain be of slight importance, should be looked after at once.

Not in the Market.

R. H.—The Theodore Presser Company, pu lishers of The Etude, does not buy old violi

Seven Years' Repertoire.

D. R.—I can only guess at how large a rep toire you should have after seven years study, without knowing your talent, the sk of your teacher and how many hours' pract you did a day. One pupil, you know, will oft advance two or three times as fast, in a giv time, as another. If you have good talent a a good teacher and have practiced at le three hours a day, during the seven years have studied, you should have completed scales in the various forms, arpeggi in all ke and positions, with various bowings, techni studies by Schradieck, Sevčik and othe Kreutzer Fiorillo, Rode, and other books etudes, half a dozen or more concertos, an large number of miscellaneous pieces, a much other material not here enumerated.

Provincial Opera in Italy

(Continued from page 90)

rimson cassocks and cottas of coarse lace, ut perhaps not the less realistic for that. The boys were sometimes edged out by heir seniors, likewise fully costumed and nade up, who peeped with a mere pre- ense of peeping. Every one saw them nd some hailed them, and when one of hem recognized a friend he put the tips f all the fingers of one hand against its umb and shook the cluster in friendly owdy-do, and passed a *"Saluto!"* or *Come-sta"* or called his friends by name n a whisper that the acoustics made au- ible to every one. There was a perfectly iendly rapport between the artists and e audience. They met daily, if not here the theater, then at other times in the ities in the piazza.

Entrance, Leisurely and Otherwise

MEANTIME the musicians had be- gun to dribble in. Not out of e depths below the stage. Not one. hey strolled down the aisles, hats on f course, an instrument case in one bow, the arm of a friend drawn over the her, and together they chatted their way the orchestra pit. Those without other quaintances made visits or chatted nong themselves, or caressingly tried out rings or reeds and phrases with their struments, lubricating fingers and elbows, eating a babel in full cry, until the elec- ician began to throw his switches, and ction by section darkness fell upon the ouse. Then everyone sat down, hats dis- ppeared, and during another interminable vo minutes the musical chatter gradually spended itself, and quiet and silence atched the darkness. Such a moment is e of thrilling expectation. It was also, deed, a quarter till ten o'clock.

The maestro rushed from somewhere ross the darkness to his desk, as if he d tried to get there sooner but could t, his life being crowded with such a enitude of demands. That dash seemed explain all the delay—if, indeed, any planation were needed, for no one else ted as if he thought so—it had been the ult of the maestro, though he had done best, and here he was under the wire last like a spent race-horse. No, not ent, not he. His silhouette, sharpened the light reflected from the lighted ore before him, showed him with his ms spread in a kind of dynamic bene- tion. With the first thrust of his baton e orchestra was off; and the show was , at least the second phase of it.

The maestro was in full evening dress. e always is, though no one else be, and one else here among audience or mu- ians was. He was elegance itself if you re not close enough to see his purple cks, or the celluloid dickey, or the spots his satin lapels where the spaghetti had attered, or the unattached cuffs which casionally insisted on slipping too far er the thumb knuckle.

His performance entertained when no e else's did. When the curtain was up acted all the parts, occasionally he sang em, and he apparently gave permission r every note uttered by fiddle, flute, horn, mbal or voice. His wand seemed to tap e tone as if, had he not known just when lunge or slash or point, no tone would ve come, and the whole performance uld have dried up on the spot. He must ve had a good laundress, generous with rch, for his collar, though weakening, ght be said to have still been standing the end of the first act in spite of his mendous gyrations, his epic punches and usts.

Tonsorial Troubles

ABOUT the middle of the first act his hair came into play. It had arrived carefully brushed, and no one, unaccustomed to his kind, could have suspected its possibilities. As he swung his arms in great circles, and swayed and bent his body first to the stage and then to the musicians on one side or the other, drawing out passionate passages and piling crescendoes, the hair loosened, then separated, and part stood up like the needles of the fretful porcupine, the rest hung a tangled mass before his eyes, and got into them, and part of the time he shook it back with heroic leonine tosses of his head, and the rest of the time he spared his left hand, as if taking a desperate chance, and thrust it back, but he did this so expertly that not a note was missed. Singers and fiddlers appeared unconscious of it and went straight ahead on the serious business of the evening.

But I thought the maestro did nothing so fine as, after giving the entire performance of principals and chorus and musicians, he finally poised the whole artistic fabric three feet above his head on the vibrant point of his baton as the curtain fell, and, after laying down the magic wand, instead of swooning or rushing out as he had rushed in, he merely strolled calmly away from his desk the coolest person in the theater. It was a gesture of restraint which seemed to say, "I did it all, but it was nothing—that is nothing for me, absolutely nothing. They are moved and you are moved, but I am not. Let the singers join hands and May-dance to the footlights, applaud them; but I know who did it."

An Icy Maestro

ICILY HE disappeared and was seen no more, that is, not until sixty seconds later when the curtains revealed the singers on a third call, and there was a disordered scramble among them as if they were lost, bereft of something, as if there were a final missing detail to crown the feast, a laurel hunting for a brow. They ogled off stage anxiously, and it was the soprano who found the missing link. She rushed to the wings and seized it, and the other artists surrounded her and supported her. When the colorful mass reached center, and straightened out and, hand clasping hand, swept again to the footlights, all smiles, bows and curtsies, there in the center was the modest, or perhaps only superior, maestro, scorning it all, trying to lift before him two hundred pounds of tenor on his right and two hundred and fifty pounds of soprano on his left, all as if he were the victim of a ruse, and wished he could have avoided it. But when has a maestro so succeeded?

Nevertheless, out of a lot of mediocre playing and poor singing, these provincial artists did get the opera over. They have an instinct for it. Nothing daunts them. Their voices may fail them, but their acting never does. It may be bad, it may be terrible, but it is acting. By no conceivable possibility could one ever mistake it for anything else.

Now the curious thing about the visible manifestations of the maestro, is that in spite of all his demonstrative attentions to the artists on the stage, they appeared to draw no inspiration whatever from him. On the contrary, they seemed to think nothing, remember nothing, say or sing or do nothing, for which they did not get the inspiration or permission out of the corners of their eyes from a mysterious source

(Continued on page 137)

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SPECIAL NOTICES

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Bird: "We might just as well move, my dear – all the jobs seem to be filled in these parts."

Devices for Oral Scale Drill

By Grace Nicholas Hume

After all the major and their three kinds of relative minor scales have been written and corrected a class of children (or even older students) will enjoy an old-fashioned contest for highest marks.

Have the class stand in line. Let the first in line announce the key and signature and name the first tone of the first major scale, as, for example, "Key of C major, signature no sharps nor flats, first tone, *C*." The next in line names the second tone, "D," the next, "E," and so on. (Giving both the ascending and descending scale will afford more drill.) If any pupil makes a mistake and the next in line names the correct tone he goes above the one who failed. If several fail in succession the one who corrects the mistake goes above all of them. The first kind of relative minor should be announced thus, "A-minor original" (or "normal" or "natural," the choice of nomenclature lies with the teacher), "relative of C major. Signature, no sharps nor flats. First tone, *a*." The pupil who stands at the head of the line at the end of the class period receives the "high-mark" but in order to make such a contest fair the "game" should be played again and again, the one receiving the high-mark being required to start at the foot of the line at the beginning of the next recitation. At the close of each class hour each pupil should take the number which represents his place in the line.

Music Spelling Bee

An old-time spelling match using scale notes instead of words is interesting. Choose two leaders who will select alternately pupils for their respective sides. He who names a wrong note, misses a key signature or makes any kind of mistake sits down. The losing side may be required to perform some musical "stunt" for the entertainment of the rest.

Even more fascinating is this device. Name four pupils, respectively, Miss (or Mister) Sharp, Miss Flat, Miss Double Sharp, Miss Natural. Let all the pupils except these four stand or sit in line, the four placed opposite the rest. Each one recites in turn a note of the C major scale until it is finished, then the a minor original, then the harmonic and the melodic. Miss Sharp, Miss Flat, Miss Double Sharp and Miss Natural will be perfectly dumb until the seventh tone of the a minor harmonic scale is reached when, of course, Miss Sharp will have to say "g sharp." Or the melodic form she will say "f sharp, g sharp" in the ascending scale, but in the scale descending Miss Natural will have her innings with "g natural, f natural." Obviously Miss Double Sharp's duties will be light, and Miss Flat will have a complete vacation until the flat major scales are reached, when, after a little, she will fill a leading rôle.

A plan combining scale drill with the finest kind of ear-training is for the members of the class to sing the tones of the scales in turn, first calling them by their syllable names (*do, re, mi,* and so forth for majors and *la, ti, do,* and so on, for minors), then by their letter names. The teacher may sound the tonic or keynote at the piano in order that the scales shall be within the range of the children's voices.

Scales and other fundamentals of harmony may be made the children's friends instead of their enemies if the play element is introduced in class work.

Coming Back Without a Teacher

(*Continued from page 12, January* Etude)

She recalled her first ten minutes of such work and fifteen minutes after that, sitting back against an apple tree. She recalled also how her muscles gradually strengthened as day after day the ten minutes of work grew to twenty, thirty, an hour, two hours. Two hours of hard muscular work with no more fatigue after it than had been the case at first after the ten minute effort.

"The principle ought to work with me now," she thought. "That is, if I use my common sense." Very slowly and softly, at first, and using always the legato touch, she began her ten minutes a day piano practice, five minutes of this in the morning and five in the afternoon. Rigidly for two weeks she followed this schedule. Then the five minute period was increased to eight minutes. In a few weeks she was practicing, still slowly, yet not as slowly as at first and with more volume, ten minutes, morning, afternoon and evening. One day, about six weeks after her timid beginning, her fingers strayed, almost unconsciously, into a lively tarantella. She was greatly pleased, for she played the piece at a faster tempo than she had three years before. However, her fatigue, at the end of the piece, showed that the experiment must not be repeated at present.

At last, by slow and cautious means, she brought back her former endurance and proved that one can accomplish much even without a teacher.

Music Study Extension Course

(*Continued from page 88*)

THE DANCING DOLL
KING WINTER
By John Thompson

These are two numbers from "Tuneful Tasks," a book of tuneful etudes for first grade players. The object of the etudes is to develop familiarity with, and precision in, playing pianistic patterns common to all music of this grade. These patterns are the five-finger group in varied form, the broken chord, and the two-note phrase. In the *Dancing Doll* it will be seen that the tune is built around the broken chord of F major, alternating with three-note passages from the five-finger group. If pupils are taught from the beginning to recognize these little pianistic patterns they will be found a great help in sight reading, in memorizing and general playing facility. Children are in this way thinking and playing in groups or phrases instead of holding the deadly note-by-note conception which is a handicap to too many students.

DREAMING
By C. W. Krogmann

A simple little waltz built on half notes, dotted-halves and quarters. In the first theme the right hand carries the melody while the left is required to sustain the first tone in each measure while playing the tenor notes of accompaniment. In the second theme, for variety, the melody lies in the bass after which it is picked up by the right hand. It should be played in a drowsy manner to carry out the intent of the title.

QUESTION AND ANSWER DEPARTMENT

Conducted by

KARL W. GEHRKENS

Professor of School Music, Oberlin College

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Turns and Accidentals.

Q. 1. In the piece, Melodie in F, *by Rubinstein, I am in doubt about the right and left hand carrying the melody. In the enclosed few measures please explain when the left hand plays the treble melody.*

2. Do turns always consist of the principal note, a half-step up, principal note, a half-step down, and principal note? If not, please explain.

3. I was taught to use the 1-2-3-5 fingers for the right hand and 5-4-2-1 for left. I have noticed some changes in playing the majors beginning on black keys. Is there a rule for this?

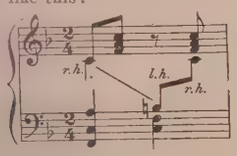
4. In some church music I found no bars at all to mark off measures nor any time signatures. The piece consists of half, quarter, and dotted half notes. How is this played?

5. What are accidentals?

6. If this sign (✕) is placed before G, sharped in the signature, what does it signify?

7. If a piece in the key of C has a B flatted, does it mean that all the B's in that measure are flatted?—S.W.

A. 1. Play all treble melody notes with the right thumb, and all bass melody notes with the left thumb; for instance the first measure would be like this:



2. The turn always employs notes that belong in the signature regardless of whether they are a half or a whole step from the principal note. An accidental placed above or below a turn sign means that the note above or below has been raised or lowered, as the case may be. See "Music Notation and Terminology" by Gehrkens.

3. Your third question is ambiguous. I do not know whether you refer to chords or arpeggios.

4. Bars and measure signs were not used in any music until about 1600 and did not come into general use for about 100 years after that. Some of the church music written during this early period is still in use, and I presume it is material of this sort to which you refer. In such music the rhythm is derived from the arrangement of the accents in the words rather than from any particular measure scheme. The procedure is to read the text aloud so as to find out what its rhythm is and then sing or play the music as nearly as possible in accordance with the rhythm of the words.

5. Accidentals are sharps, flats, double sharps, double flats and naturals that occur in the course of a composition, *after* the key signature.

6. The sign in your question is used to indicate that a note is double sharped. In best usage, accidentals stand on their own identity; so this G would be raised two half-steps and be played on A.

7. Yes, all those on the same line or space.

Cart Wheels and Keyboard Technic.

Q. Is acrobatic dancing, in which cart-wheels, back-overs, and hand-springs are practiced from fifteen to thirty minutes a week detrimental to an aspiring virtuoso of fifteen years? I have been told that it stiffens the finger and arm muscles.—K. R.

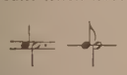
A. In general, this child should be encouraged to participate in gymnastic exercises and games of various sorts because of the beneficial effect in developing strength, grace, poise and self-confidence. But if the child shows definite promise of real virtuoso ability, she should probably not turn hand-springs and cart-wheels because of the possibility of strain upon or accident to the wrists.

Pedal Marks and Tempi.

Q. 1. Will you please translate this: Si deve suonare tutto questo pezzo delicatissimamente senza sordini.

2. There are no pedal marks on my copy of Beethoven's Moonlight Sonata. *Are they used?*

3. What is meant when notes are written as follows?



4. At what tempo should Sinding's Rustle of Spring *be played?*—A. H.

A. 1. The translation is: "One should play all this piece most delicately and without notes." However, artists invariably use both *una corda* and damper pedals when playing his movement.

2. Although there are no pedal markings on any of the Beethoven sonatas, the pedal should always be used when a better musical effect is obtained by so doing.

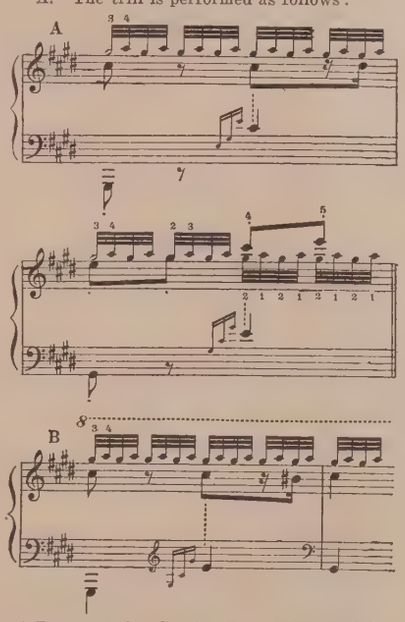
3. The short example that you have given we would indicate that two separate voices have come together on the same beat. These notes are not repeated; they are struck as one.

4. About (♩=108). If the technic of the player is not ample enough for this speed it can be played somewhat more slowly without destroying the effect.

Measures in Liszt Rhapsodies.

Q.—Will you explain how the given measures in Liszt's "Hungarian Rhapsody," No. 2, are to be played?—A. C.

A. The trill is performed as follows:



A Program for Grades Four, Five and Six.

Q. I am teaching music in grades four, five and six. As far as I can discover, there is no definite plan of teaching music, and, outside of learning a few songs, nothing much has been accomplished in other years. I would like to teach something of the history of music, theory and music appreciation, along with the singing, but am a bit uncertain about books to be used. Can you give me information concerning methods of teaching and just what to teach in these grades?—I. C.

A. Your question covers a good deal of ground and I cannot possibly do justice to it in a short space. The plan to be pursued in the fourth, fifth and sixth grades will depend somewhat upon the book used by the children and the plan suggested in the teacher's manual accompanying this book.

Probably the most important single thing is to have the children learn to sing with pure, beautiful tone as a matter of habit and then to sing each song as expressively and beautifully as possible. They will naturally learn many of the new songs by reading the notation as printed in their books, and this will necessitate certain drills upon intervals and rhythms, as well as the learning of certain theoretical facts connected with the understanding of notation. If you have a phonograph, you will naturally want to plan a series of listening lessons and both in these listening lessons and in the singing done by the children themselves you will want to emphasize music appreciation as the fundamental objective of music study in the schools. In the fifth and sixth grades some of the songs will be in two parts and probably a few of them in the sixth grade in three parts.

Pronunciations and Tempos.

Q. 1.—What is the pronunciation of Scheherazade *by Rimsky-Korsakoff?*

2.—What is the pronunciation of Callirhoë *by Chaminade? What does it mean?*

3.—Are the Choral Vorspiels *by Brahms based on Lutheran hymns? If not, what is the source?*

4.—What is the tempo of the one, My Inmost Heart Rejoiceth?

5.—Can you tell me something of F. Mowpon, Confrey, and H. Fini?—V. R.

A. 1.—Shē-hä'-rä-zäï'-dē.

2.—Ka-lir'ō-ē. Callirhoë was a mythological Greek character. The name means literally "beautiful-flowing," and because of this meaning a beautiful historic fountain in Athens, Greece, has been named Callirhoë.

3.—Yes, Lutheran or German Reformed.

4.—♩ = about 96, the melody, not the accompanying eighth-notes, suggesting the tempo.

5.—Confrey is a writer of bright intermezzi and light theater music. He has also published a jazz method. I do not find either of the other names in any of my reference books.

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MISS ROSE HEYLBUT

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During the past few months, *The Mirror* has, regretfully enough, found itself in the way of disappointing a number of its correspondents who write in for personal replies without enclosing a self-addressed stamped envelope. I am only too happy to advise our readers personally about their personal problems, but, as they will readily realize, the sheer book-keeping of addressing and stamping envelopes would make this impossible, unless the questioners are careful to send their own envelopes along with their letters. A postcard will do. I realize, of course, that it is simply thoughtlessness that causes forgetting the envelopes. No one wants to cause extra work, and, when the letters pour in in quantities, it does mean a lot of it! Of course, all queries will eventually appear in THE ETUDE, in the order in which they are received, unless the wish is expressed that they shall not be printed. If you are in no hurry about your answer, it is not necessary to enclose the envelope. But, for personal replies, *it must be enclosed.*

No manufactured products can be recommended by name in the columns of THE ETUDE. Thus, any request for some special product presupposes a personal reply.

Questions and Answers

A. F. LeC., Texas: *My skin has a "leathery" look and large pores. Please tell me what to do for it. Could you also recommend a bleach that will not cause one to tan? Most bleaches whiten the skin, but as soon as the skin is next exposed to the sun it tans the more readily.*

I have enjoyed reading all your articles. Sincerely, your advice is more practical than any I have read in any other magazine!

Answer: I am so glad you wrote to me. It is delightful to feel that *The Mirror* reaches people in a practical way. A "leathery" skin can be helped by cold-cream treatments. There are two ways to go about it:

(A) At night, cleanse the pores thoroughly with cold cream, wipe the cream off after perhaps five minutes, and immediately apply a second coat, very thin, which may remain on the face all night. In the morning, wash with warm water and a bland soap.

(B) Cleanse the pores by washing with warm water and a rich lather of bland soap; then apply cold cream, which may remain on all night. This method (B) is better for naturally oily skins.

Large pores can be reduced by the use of an astringent. Plain witch hazel is excellent. Simply pat on, with a bit of cotton. Or you can have a lotion made, as follows:

¾ ounce almond milk
½ pint distilled water
½ pint rose water
⅝ dram powdered alum

Shake well and pat on after skin is well cleansed.

No bleach can permanently whiten a naturally dark skin. Here are two helpful formulæ, however:

1 ounce alum
1 ounce lemon juice
1 pint rose water

Shake well and pat on.

The other is made by blending equal parts of fresh lemon juice and peroxide of hydrogen. Pat on and allow to dry thoroughly on the skin.

C. J. N.: *I enjoy your column immensely and wonder if you would help me with my problem. My nose and forehead are unusually oily, while the rest of my face is dry. My skin is also very sensitive. I wash it every night with hot and then cold water, and generally pat witch hazel into it. I tried washing my face in the morning, too, but had to give it up, as it became too chapped. Occasionally it "breaks out" in a slight eruption. I am twenty years old and am much embarrassed by my shiny nose and forehead. Can you suggest something for such a peculiar complexion? Also, could you recommend a liquid cleanser and a good face powder?*

Answer: I hardly think the astringent type of liquid cleanser would be the best treatment for the type of skin you describe. It is just possible that the blood condition which causes your skin to "break out" is also responsible for its sensitiveness and chapping. In that case, your best cure would be from the "inside out." Purify your blood by avoiding rich pastries, sweets and gravies, by eating plenty of fresh fruits and vegetables, salads and milk, and by taking plenty of water. As to your skin care, try a cold cream massage at night. It will remove clogging dirt particles and soothe the skin. Then, in the morning, wash with warm water and a bland soap, and try leaving off the witch hazel for a few days at a time. You are really too young to require a steady astringent, the qualities of which may be too strong for your skin in its present state. All manufactured articles can be recommended privately only.

C. R., Massachusetts: *I am sixteen years old and am much troubled with blackheads. I have been asked to take part in a studio recital and wish to have this condition cleared before then. For several months I have tried soap, but with no results. I have also tried squeezing the blackheads out, but they come back at once. Will you please suggest something that will help me?*

Answer: What you describe is an acne condition, not at all uncommon for one of your years. It cannot be combatted from "the outside in," and that is why your soap has not cured you, although it is an excellent soap for your use. Acne is a blood condition. You must see (1) that your blood is purified, and (2) that circulation is stimulated in the region of the affected parts. Towards these ends (1), watch your diet, exercise and elimination. Eat next to no rich sweets, pastries or gravies, but plenty of fruits, greens, vegetables and milk. Citric fruits are excellent blood purifiers. Then, exercise regularly in the open air, until you feel all aglow. And see that your bodily habits are very regular. As to circulation (2), wash your face night and morning in warm water and the rich lather of your soap, and use a soft complexion brush. Finish with cold water. Use no cosmetics until your skin has cleared. This treatment should give you relief, but it might be a wise plan to consult your physician, to see whether you need a mild iron tonic for your blood.

S. S. E., Nova Scotia: *Would you be kind enough to give me the name of a permanent cure for superfluous hair? I have hair on my upper lip and chin.*

Answer: The only permanent cure for superfluous hair is electrolysis, under the supervision of a competent doctor. No depilatory removes hair of this sort permanently, and I never advocate its use on the face. If your hair is simply a light "downy" growth, you might have some success with a thoroughly reliable peroxide bleach, such as your druggist can make up for you. This, of course, would not remove the hair at all, but might cause it to show less. Unless you are prepared for the pain and the cost of the electric needle treatments, I should sincerely advise you to leave this hair alone.

Perplexed: *You have answered my questions so fully before that I am again coming to you. In the November issue of THE ETUDE, Miss Lily Pons states that she does not eat either chocolate or nuts. Is this because she does not care for them or because they are injurious to the singer? I would appreciate an answer to this. I am very much underweight and have to eat things like nuts and chocolate to gain weight; but, if they are injurious to the throat, I shall stop them. I cannot drink milk without chocolate to flavor it. Do you know of anything else I could put into milk to flavor it?*

Answer: Chocolate is not at all injurious to the throat, and nuts are not, if taken in moderation and never just before singing. They have a tendency to make the throat "scratchy" and to induce mucous, which in its turn causes cloudiness. Nuts chopped in cream cheese ought not to harm you, if not eaten immediately before singing. If you can digest chocolate, it is good for you. However, I should not depend entirely on sweets in order to put on your extra pounds. True, they are fattening, but they induce body acids as well, if taken in excess quantities. The additions you put into your milk are all excellent. But why not try, as well, a sandwich spread of cream cheese and pineapple, another of cream cheese and olives, fruits like figs and dates, and a delightful drink made by mixing a glass of milk with a raw egg that has been thoroughly beaten, shaking well, so that none of the raw-egg "stringiness" remains, straining through a fine strainer, and flavoring, finally, with a good dash of cooking sherry?

Olga: *I am an accompanist and am much ashamed of my hands which are thin and dry looking. Hands like that do not look nice on a keyboard. Will you please give me a treatment to make them look better?*

Answer: You can help the appearance of your hands by giving them the equivalent of a "facial massage." First, massage a generous supply of cold cream into the hands, working the hands briskly around each other and always patting away from the nails and towards the knuckles. Leave this cream residue on the hands and wrap them in dry hot towels for a few minutes. Then, although the greater part of the cream will have disappeared, massage again, and finish by rotating the fingers at the knuckle base, a dozen times each. This is an excellent nightly treatment. You may also find it helpful to use this massage just before you are going out to play. In that case, finish it up, after the finger rotation, with the application of an astringent, or even of some good, creamy hand lotion.

Willa T.: *Is ordinary green soap good to use in washing the hair? Are there any better soaps? Can green soap be used on the face, too?*

Answer: Green soap, procurable at any drug store, is a very thorough cleanser for the hair. Frankly, its cleansing properties are as good as those of any more expensive commodities. However, it lacks the oily and soothing qualities of the prepared shampoos. I should not advise you to use it on your face, as it might prove too harsh and drying in effect.

VOICE QUESTIONS
Answered
By FREDERICK W. WODELL

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Upper Voice Problems.

Q. I am a young tenor and have been singing in church choirs since I was sixteen years . I have had considerable trouble with my upper voice. My lower tones have a strong and full quality, but when I change to a high tone there seems to be a break in my voice and the tone does not have the same full quality, but instead is weak. Will this difficulty be overcome in due time after I have seriously ...ed? Will this upper voice develop to ...h the lower?—C. E. C.

We are a little suspicious as to the free... of your voice on the middle and lower ... It is just possible that those upper ...ch seem to you weak are really pro...re naturally (that is without any rigidity in your vocal instrument) than are the lower tones. With added skill in breath management and in the use of the resonance resources of the voice, the weak upper tones will in ordinary course develop strength. We do not expect the same weight or body of tone at the top of the voice that we look for in the lower range, but we do look for ring and brilliancy there, and then those good top notes of the tenor are just as effective as the broader, ...er tones. Try carrying down the easy, light upper voice through the lower range and back up again, with the same tongue, jaw and throat freedom; this work on short scale and chord passages should be sung slowly, on various vowels. There is a kind of whoopy one which some men use on their top notes in which high pitches can easily be reached but which is offensive to cultivated ears and cannot be developed in power or joined smoothly with neighboring tones. This is sometimes called the "falsetto." But men differ as to what they mean when they use this word in connection with tone production. The soft ... tone we refer to, which can be developed in power and brought to join smoothly with neighboring notes, is an entirely different production. Call it what you like. If when singing you have no rigidity in your vocal instrument and the quality is clear and musical, ...gh the tone is of light weight, you are on the right track. It is a slow process to smooth ... the young tenor voice which has been somewhat forced on middle and low pitches and gain freedom to the top of the range; so do not look for the immediate resolution of all your difficulties. The young tenor, and contralto, possessing naturally good voices, need the help of a good teacher perhaps more than any other class of singers.

Quantity and Quality.

Q. Which is most valuable to a person who is taking lessons in order to become a profes...onal, power or quality? I notice that people always seem to talk about those singers who ... big voices.—F. W. L.

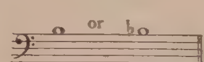
A. Yes, the general public worships the "big" things: you are correct about that. Even some critics, professionals, writing for the press, lean toward the emphasis of power of voice. For instance, quite recently, a professional critic, writing for an important musical journal about the singing of a new, young coloratura soprano said: "She (the young artist) sang a program musically and technically better than most *performers on the ...* (the italics are ours), and she displayed natural material of uncommonly good qualities and pitch which should place her in the front rank. if the 'ifs' are met. These include *considerably more* and more varied color of tone, more musical phrasing, equal relaxation, and a general development of convincing interpretation along the lines of personal versatility." Note the requirements of "considerably more" tone. Now it is quite possible that this singer, being young, has not yet developed all the power of tone of which her voice is capable and that all this critic really means is to call attention to the point. In the end, however, expressive beauty of tone is what gives pre-eminence to most singers. How much power of voice is necessary depends upon the character of the work the young singer proposes to take up. If grand opera, especially of the modern school—then a naturally powerful, as well as a colorful voice is absolutely required. So bring out all the power of tone possible to your organ, short of indulging in any "forcing," and thus injuring the expressive beauty of tone.

Unforced Tenor Tones.

Q. After much striving my teacher decided that I do not possess a baritone voice. So, instead of trying to develop the lower register, I changed to scales that would cultivate the higher register. The only trouble I find is that when ascending above F I still have to use a full chest tone or else sing falsetto. There is practically no strain up to A natural, but, being a church soloist, I need the higher notes ... times much softer than I am able to sing them with a chest tone. In other words I think that my trouble is in not being able to ... the registers. Whatever help you might be able to give me would be very much appreciated. After being a subscriber to THE ETUDE *for five years. I have nothing but praise for your publication.*—L. A. B.

A. You are having the trouble which plagues many singers who wish to sing as tenors with genuine musical expression, rather than with a forced tone on the higher pitches. You write of a "mixed" register. This has been defined as a combination of the condition of the vocal chords for "head" voice (which means less cordal substance put into vibration than on the lower and heavier range) and the comparatively low position of the larynx proper for the so-called "chest" tones, in the lower part of the compass. Those who work for this "mixed voice" production on the upper middle and high tone of the voice naturally use most those vowels, as "oo" in "food" and "o" in "no," upon which the ordinary position of the larynx is lower than upon E, A and Ah.

The production of true tone in the real tenor voice, whether a light or robust one, on each ascending note of the scale, depends upon absolute breath control—not a bit more pressure than will just suffice to bring a tone of the force and quality desired, combined with complete freedom from rigidity of the jaw and tongue. If upon a few pitches immediately below the upper F♯ the singer, by the use of a pressure of breath which he cannot really control, succeeds in forcing up his voice, it will be a heavy, and to the sentitive ear more or less unmusical sound, and he will be prevented from singing *mf* and a genuine *p* above the F♯. The trouble with such a production usually begins, though usually unnoticed by the student, several pitches below the F♯. In first study at least, the robust tenor will do well to consider his scale as rightly beginning to taper in weight and sonority as low, even, as



Some students are helped by the use of "facial resonance," (felt on n and hng in the region of the bridge of the nose and along the cheekbones), from the pitches just given, upward. At the same time the student must be sure to remember that the vowel is always, upon all pitches, to feel as if formed by the breath up behind the upper front teeth and gums. No vowel, no voice. Vowels cannot be formed in the nose. A tone may *feel* nasal, and yet, if properly resonated, not *sound* nasal.

Shaping a Career.

Q. I am just past twenty-one, and have studied voice for three years. I have now reached a point where I am not only undecided as to what I ought to do, but am in a quandary as to what I can do. I feel that I should do something. The question is, what? My voice is coloratura, range from C below middle C to G above high C. The high G is a full, clear tone, and I am able to sustain it for two or three measures. My repertoire includes arias from "Rigoletto," "La Traviata," "Magic Flute," "Lakmé," "Perle de Bresil," "Faust," "Lucia di Lammermoor," "Carmen," "La Sonnambula," 'Robin Hood," and "The Bohemian Girl"; two oratorios by Handel, and numerous ariettas, folk songs and ballads, including those from "The Famous Song Book," in German, French, Italian and English. My teacher is capable of turning out finished pupils, but circumstances force me to be thinking of earning something. The small city in which I live is a very poor place in which to earn a living by giving the "good" things. I have been thinking of Schools of Music in Chicago and New York, and a School of the Theater in a metropolis. Do you think I am properly prepared to enter any of these schools? I am in good health, sing with ease and expression, read music at sight and play the piano a little. Moreover I have done vocal ensemble work of many types, and have had some experience in acting. I have neither the money nor parental consent to go to New York unless it be to a School. Thank you for any help you can give me.—M. I. C.

A. We judge you are looking forward to a possible career in opera—probably grand opera. According to your statement your voice has an extraordinary range. But we know nothing, personally, of its quality or power. Nor do we know "how" you sing the more difficult numbers of your repertoire, which is a large one, if you have had but three years of vocal study. You will save money and probably some anxiety for yourself and family if you can arrange for a paid audition with some teacher or singer of acknowledged standing, who will be in a position to give authoritative advice.

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The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

Advance of Publication Offers—February 1934.

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now, with Delivery to be Made When Finished.

Book of Piano Duets for Adult Beginners	35c
Burst of Song	5c
The Chapel Organist—Pipe Organ	80c
Easy Quartets For Young Violinists	75c
—Piano Accompaniment	25c
Indian Songs—Mixed Voices—Lieurance	40c
The Melting Pot—Piano Collection	35c
Musical Travelogues—Cooke	$1.50
Progressing Orchestra Book—Parts, Each	15c
—Piano Accompaniment	35c
The Structure of Music—Goetschius	$1.50
Summer—"Around the Year" Series of Piano Solo Collections	30c
Voices of Praise—Anthem Collection	20c

The Cover For This Month

The cover for this month is a splendid etching picked up in Europe by Dr. James Francis Cooke in his travels, and in reproducing it, the lithographers have enhanced it with colors.

Franz Peter Schubert actually was born in Vienna, the city adopted by so many composers. He was born January 31, 1797, and the house in which he was born is still standing. Schubert's fame as one of the greatest of all composers of songs is but part of the glory gained by this composer who breathed his last on Wednesday, November 19, 1828, when he was not quite thirty-two years of age. He was a most productive composer and besides his hundreds of songs, which include some of the greatest songs ever written such as *La Serenade, The Wanderer,* the *Erl King* and *Ave Maria,* he would have been numbered among the immortal composers for any of his instrumental compositions, most notable of which are his symphonies, the *Rosamunde Overture,* the *Moments Musical, Impromptus,* the *Military Marches* and chamber music numbers. It would take a volume to give adequate comment upon all of his music. Fortunately for the pianist, many of Schubert's gems of melody have been arranged for the piano. The *Schubert Album* published by the Theodore Presser Co. contains an excellent selection of these for pianists of average ability.

The Etude Historical Musical Portrait Series

Hundreds are collecting them. No such series has ever equalled this in comprehensiveness and detail. Turn to the page opposite the editorial page in this issue and note the varied number of composers and performers included. Don't you want all of those which have hitherto appeared? If so, send us one subscription to The Etude and we will send you the entire series to date. If you desire to purchase them individually we shall be very glad to send you any page containing forty-four portraits from any issue at the rate of five cents a page; twenty-five cents a dozen.

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

The Leaders of 1934

Every age and every year makes its own heroes. The leaders of 1934 will be chosen from those superior souls, who from the height of their ideals, have seen above the turmoil of the past five years, and now are even redoubling their energies to promote a faith in the best in this splendid period of recovery.

There never was a time in the history of the art when music workers were more justified in assuming leadership in the important work of reconstruction. Don't sit back and calmly watch the activities of others. As a teacher, your position is that of a leader. Spread confidence and optimism. Silence fears and destructive ideas.

Get your fellow teachers together and make plans for cooperative progress. District your city and organize community pupil recitals. Do anything to build up community musical interest. Study the new music, the latest issues. Plan musical debates and discussions of musical topics. Interview your newspaper editors, city fathers, clergymen and club leaders and agitate for more and more music.

There is no reason why you should not become one of the musical heroes of 1934, spreading cheer and courage, orderliness and the spirit of unity when the enemies of progress are spreading the opposite.

Burst of Song

All Kinds of Good Things for Happy Groups to Sing

With the publication of this book, the problem of securing suitable material for group singing at a banquet or any other gathering where community singing is to be an important part of the program, will be solved. For this splendid collection, to be published in a convenient size, will contain just the things that are usually sung at such gatherings. It will have enough of the good old songs to warm the hearts of the older people and sufficient of the frivolous to care for the playful moods of youth, and in addition it will contain a liberal number of useful selections for the supervisor or chorus leader who wants to conduct group singing of a more serious character. Most of the numbers will be given complete with music, some few with words only. In all, it will contain enough selections for hours of singing by gatherings where either the richness of good singing is desired, or where "just something to sing" is wanted to liven up an occasion.

Those who wish to get acquainted with this book as soon as it is published may be sure of doing so by placing an order now for a single copy at the advance of publication cash price of 5 cents.

Musical Travelogues

By Dr. James Francis Cooke

Traveling abroad is one thing, but traveling abroad with an experienced and knowing traveler is another. Dr. James Francis Cooke has covered thousands and thousands of miles upon his visits to European musical shrines, and combined with his historical studies, a flair for wit and romance, and experience in teaching music, he has been able to enlist the interest of vast numbers of musical people who have read some of his *Musical Travelogues* in The Etude, who have literally demanded that these be published in book form.

The series is now approaching completion and we hope that before many months it will be possible to put this book in the hands of our readers. Nothing could be more appropriate for any musical library of student or teacher, because every page is filled with information, inspiration and entertainment. In advance of publication a single copy may be ordered at the special cash, postpaid price, $1.50.

The Structure of Music

By Dr. Percy Goetschius

The author of this vital new book has held the position as Head of the Department of Music at the Institute of Musical Art in New York City for many years, and is recognized as a leading authority on theoretical subjects pertaining to music. His many successful books are evidence of his broad experience and thorough grasp of his subject, as well as his unusual ability to write upon technical matters in a way that is scientific, yet always engaging and interesting.

No musical reference library will be complete without this important new work, which may be ordered in advance of publication at the special cash price, $1.50 postpaid.

Such sweet compulsion doth in music lie.

—Milton

Lenten and Easter Music

During this month the Lenten season begins and even now many choir directors have in preparation the musical program for this season and for Easter Sunday. The Easter program usually marks the climax of the choir's Fall and Winter season's efforts and, in many cases, is the most ambitious undertaking of the year.

Last month, in these pages, we called attention to the early date upon which Easter falls this year, April First. At that time we suggested that directors, who plan the presentation of a cantata, send for sample copies for examination. There is still time for the well trained choir to prepare a cantata for Holy Week or Easter but the music should be obtained now and rehearsals begin at once if a satisfactory rendition is expected.

To the choirmaster who plans a program of miscellaneous anthems we likewise offer the facilities of Presser's "On Sale" Service with its liberal examination privileges. Send for the folder *Easter Music,* listing and describing anthems, cantatas, services, vocal solos and duets, and pipe organ numbers suitable for Lent and Easter. A copy will be sent gratis upon request.

Some recent Easter publications you may have for examination are:

CANTATA	
Everlasting Life—*Mrs. R. R. Forman*	$0.60
ANTHEMS	
When It Was Yet Dark—*C. H. Maskell*	.15
King of Kings (Men)—*Simper-Nevin*	.12
Nature's Eastertide (2 pt. Treble)—*Wm. Baines*	.12
SPIRITUAL	
Shouting Sun—*Frances McCollin*	.15
CAROLS	
Three Easter Carols—*Mrs. R. R. Forman*	.12

See Nevin's "A Day in Venice" in the Movies

We are pleased to announce to our friends that M. G. M. (Metro-Goldwyn-Mayer), known for their exquisite photo-sound achievements, have made an exceedingly beautiful sound picture of Ethelbert Nevin's famous suite *A Day in Venice.* When shown at the Capitol Theatre in New York it made a splendid impression. Your local theatre will be showing it shortly. Be on the lookout for it.

Summer

"Around the Year With Music" Series of Piano Solos

It is really surprising, the interest displayed in this series in book form, of early intermediate grade piano solos. Quite a few requests have been received to enter orders for the *Autumn* volume. Unfortunately, our publication schedule places the appearance of this book so far in the future that we do not feel justified in accepting orders for it at present, but in due time we hope to announce that our editors have begun work upon it.

At present we are preparing the *Summer* volume and accepting advance orders for it at the special pre-publication price, 30 cents, postpaid. Those who have copies of *Spring* and *Winter,* the volumes already published, know what to expect in this *Summer* volume. To those teachers not acquainted with them, we recommend that they acquire copies of the published books *Winter* and *Spring* with their wealth of recital and recreation material all of which may be obtained separately in sheet music copies.

Advertisement

The Chapel Organist

A Collection of Original Compositions and Transcriptions for the Organ

The announcement of the forthcoming publication of this new organ collection has brought a most remarkable response on the part of organists everywhere, who apparently are familiar with our other excellent organ books and who desire to add another such compilation to their libraries. *The Chapel Organist* will contain easy preludes and postludes and an abundance of melodious and appropriate offertory numbers, for organs with two manuals and pedals. This is just the kind of a book needed to freshen up the repertoire of the busy organist and an order placed now for a single copy at the special advance of publication cash price, 80 cents, postpaid, will insure the receipt of a first off-the-press copy.

The Progressing Orchestra Book

Compiled by Rob Roy Peery

Supervisors of orchestra music in Grade Schools and Junior High Schools will have a last opportunity this month to secure parts of our new orchestra collection at the special advance of publication cash prices listed below.

This book is planned to follow our *Easiest Orchestra Collection* and proceeds a step further in difficulty, although it is still an easy collection with string parts entirely within the first position. A Solo Violin (ad lib.) part, however, offers interest to more advanced players. Other parts are written within a relatively limited range, and are completely "cued" so that small combinations of instruments will be effective.

The contents, consisting of twelve numbers, include four excellent marches, *Assembly, Class Colors, Commencement Day,* and *All American.* Two little-known classics, which will prove of great value for program use, are Schubert's *Little Briar Rose* and Boccherini's *Minuet in E flat.* Four descriptive and characteristic novelties offer interesting solo possibilities for the brass and wood-wind instruments, *The Country Band* (which introduces *Reuben and Rachel* and *Turkey in the Straw*), *Indian Sunset, The Camel Train,* and *Moonlight Revels.* Waltzes include the very popular Spanish *La Golondrina (The Swallow)* by Serradell, in an easy waltz arrangement, and *Hawaiian Nights.*

The complete instrumentation follows: Solo Violin (ad lib.), 1st Violin, Violin Obbligato, Violin Obbligato B, 2nd Violin, Viola, Cello, Bass, Flute, Oboe, Bassoon, 1st B♭ Clarinet, 2nd B♭ Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, 1st B♭ Trumpet, 2nd B♭ Trumpet, Trombone (Bass Clef), Baritone, Trombone (Treble Clef) or Baritone, 1st and 2nd Horns in F, 1st and 2nd E♭ Horns, Tuba, Drums, and Piano (Conductor's Score).

The advance of publication cash price for each part is 15 cents; piano accompaniment, 25 cents, postpaid.

Voices of Praise

Collection of Attractive Anthems

Any one who ever has had any experience in volunteer choir work is aware of the value of such a choir of a reasonably priced collection containing a generous number of easy-to-sing, but effective, anthems. It is also quite likely that such an one would be familiar with some of the anthem collections of this character published by the Theodore Presser Co. Hundreds of thousands of these previously published anthem books have been purchased. These books usually represent the most active part of the choir's repertoire. And in order to meet the demand for another collection of this character, our editors now are compiling a new book, *Voices of Praise.* This new book will give a fine lot of anthems by some of the best contemporary writers. Every choirmaster has an opportunity to secure a single copy of this book at 20 cents, postpaid, by placing an order now in advance of its publication, delivery to be made as soon as the book appears.

Book of Piano Duets for Adult Beginners

Since modern piano teaching methods have developed a genuine result-getting system of instruction for adult beginners, and for youth in the teen ages, publishers are being asked more and more for interesting supplementary and recreational material for these more-mature students.

This *Book of Piano Duets for Adult Beginners* will undoubtedly stimulate the interest of older pupils, even if one part is played by the teacher. Nothing gives the beginner more confidence than to find that he can play along with another.

One very important feature of duet playing, from the pedagogical point of view, is the sense of rhythm that it inculcates in the performers. Experienced teachers know that it is more difficult to teach rhythm to adults than it is to children. Therefore, we believe that this book will supply some much-to-be-desired material and, judging from the advance of publication orders received since the initial announcement of its forthcoming publication, our belief is justified.

There is still time this month to order a copy at the special advance of publication price, 35 cents, postpaid.

Indian Songs

For Mixed Voices

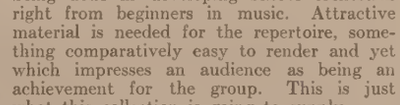
By Thurlow Lieurance

This distinctly American work should find a place in the repertoire of every choral organization. It offers a splendid collection of material from which may be selected program numbers of unusual native interest, as well as compositions of a lighter type for novelty encore selections.

During many years spent among the Indians, Mr. Lieurance collected and recorded a large number of authentic aboriginal themes and tribal melodies. In this collection for mixed voices will be found the well-known love song—*By the Water of Minnetonka;* a Pueblo Spring Song—*Rue; Where the Blue Heron Nests; Love Song* from the Red Willow Pueblos; *The Owl Hoots on the Teepee Pole*—Medicine Man Scene; *In the Ripening Time of Corn,* and other characteristic choruses.

While the arrangements are essentially for four-part chorus of mixed voices, some of the numbers feature solo voices against a choral accompaniment, and one of the selections included is for five-part chorus with Sopranos divided and flute obbligato. The work is complete with program notes written by the composer.

This book of choruses will be released at an early date and our special advance of publication offer for a single copy at 40 cents, postpaid, will be withdrawn upon publication.



Easy Quartets for Young Violinists

Young violinists welcome the opportunity to participate in a small ensemble, and student groups especially are easily organized in these days when so much good work is being done in developing school orchestras right from beginners in music. Attractive material is needed for the repertoire, something comparatively easy to render and yet which impresses an audience as being an achievement for the group. This is just what this collection is going to supply.

There are separate books for 1st Violin, 2nd Violin, 3rd Violin, 4th Violin and Piano accompaniment. The 1st Violin part is chiefly in the first position, with a little third position work to make this part interesting for those pupils who have had some study opportunity. The other violin parts are in first position. An optional piano accompaniment will be published.

The set of four violin books may be ordered at the special in advance of publication cash price of 75 cents; piano accompaniment 25 cents, postpaid.

The Melting Pot

A Unique Collection of Easy Piano Solos

The "melting-pot" is one of those coined words so characteristic of the American use of the English language to express succinctly an entire descriptive phrase or sentence. We feel that its use as the title of this book is the best possible description of the book's contents.

The average American student is a wide-awake, aggressive individual who could not by any stretch of the imagination be called a "plodder." If the teacher hopes to have him master the standard exercises that require "plodding" she must "sugar" such work with interesting and tuneful supplementary material, pieces that not only bear attractive titles but which abound in "tunes" and characteristic rhythms.

This collection will contain a generous compilation of the folk tunes and dances of the nations that have contributed of their people to make up the "melting pot" of our large American cities, all of the pieces arranged so that they can be played by students in the early grades.

The mechanical work on the production of this book is almost completed but there is still time during the current month to place your order for a single copy at the advance of publication cash price, 35 cents, postpaid.

Advance of Publication Offers Withdrawn

This month our Publication Department has managed to rush to completion a timely work, one that we are sure will meet with a cordial reception as it is placed upon the market. The special advance of publication price is now withdrawn and copies of the cantata are available for examination upon our usual liberal terms.

Everlasting Life—a Choral Cantata for Easter by Mrs. R. R. Forman is scored for solo quartet and chorus of mixed voices. The text has been supplied by Helen J. Thompson from the Easter story, as related in the Gospels, and with the introduction of other portions of the New Testament. There are ten musical numbers, suitable for rendition by the average volunteer choir, with solos for soprano, tenor and bass, and alto and tenor duets. Time, 45 minutes. Price, 60 cents.

Warning

We again caution our musical friends against paying money to strangers for Etude Music Magazine subscriptions unless they are convinced of the solicitor's responsibility. Read any contract or receipt offered you before paying out cash. Do not permit any agent to change printed conditions on a contract. Many fine men and women earn their livelihood through securing subscriptions for The Etude Music Magazine and other publications. Swindlers take advantage of this fact and impose on the public so that caution is necessary always.

Bind Your 1933 Etudes at Little Cost

We can offer to our subscribers, an excellent binder holding 12 issues of The Etude Music Magazine. It is finished in blue silk buckram, stamped in gold, The Etude. The binder opens flat, gives easy access to any musical composition or reading article and keeps your copies of The Etude fresh, neat and clean. The retail price is $2.25. Any Etude friend can secure one of these binders at cost by adding $1.25 to the subscription price. The binder will be mailed, all charges paid.

Delayed Etudes

The holiday rush in the Post Office brings its usual after-holiday complaint that copies of The Etude have not been received. If any of your numbers have gone astray, advise the Circulation Department of The Etude at once. We will be glad to duplicate those that have been lost. If you have changed your address, notify us immediately giving both old and new addresses. Help us to give you good service.

Favorites

In the parade of all things, favorites keep coming to notice. We read in history of a favored people and favorites of great rulers. Even the customs of various peoples represent their favorite habits. In competitive sports every one beforehand is selecting a favorite. In art, sculpture, painting, literature and drama there are favorites. Likewise in music, there are the great favorites—the masterpieces. Then there are favorites in the lesser forms of music composition. These favorites may not be known to the world at large as are the great masterpieces, but they are very important to music educators and other active music workers. It saves the busy music worker many minutes too when he is pressed for time if he limits his choosing of music to an examination of those compositions which have earned a place as favorites either in educational fields, in concert or in the church service. The great success of the Theodore Presser Co. "On Sale" plan has been due to the fact that an effort always is made, in filling the selections other than specific new music requests, to include numbers which have built up such sales records as to indicate merit. There is a tremendous number of such "favorites," but in the course of time they parade past in the monthly publisher's printing order. Some of the numbers appearing on the printing order of the past month are given in the following list:

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
25360	Ring Around-a-Rosy—*Scott*	1	$0.30
15445	Heigh! Ho! March—*Rolfe.*	1½	.25
23483	A Little March—*Wright*	1½	.25
8218	Melody and Velocity, *Op. 872 (Music Mastery Series) Sartorio*	2-3	.60
18948	My Heart at Thy Sweet Voice—*Saint-Saëns-Mero.*	2½	.25
6851	Tossing Kisses, *Op. 127*—*Heins*	3	.25
25107	A Spanish Dance—*Ketterer*	3	.40
15800	Prelude, *Op. 3, No. 2*—*Rachmaninoff*	3½	.25
26001	Two Guitars—*Arr. by Peery*	3½	.40
4509	Poupee Valsante—*Poldini*	4	.25
23173	Satanella (*Mazurka*)—*Schmeidler*	4	.40
23384	Grande Polka de Concert—*Bartlett*	6	.25
7738	Dance of the Winds, *Op. 17*—*Peabody*	7	.60

SHEET MUSIC—PIANO ENSEMBLES

17473	Comrades Waltz—*Rolfe (Duet)*	2	$0.25
18268	Playful Kittens—*Lawson (Duet)*	2	.25
7046	Hungary (*Rapsodie Mignonne*)—*Koelling (2 Pianos-8 Hands)*	4	1.20
30572	Country Dance—*MacFadyen (2 Pianos-8 Hands)*	4	1.50

PIANO INSTRUCTOR

Second Year at the Piano—*Williams* ... $1.00

PIANO DUET COLLECTIONS

Playing Together ... $0.75
Music Lovers' Duet Book ... .75

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30569 Come Down, Laughing Streamlet (*High*)—*Spross* ... $0.60

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10856	Dawn—*Saroni*	2	.10
35038	The Green Cathedral—*Hahn*	3	.15

(Continued on page 132)

Favorites

(Continued from page 131)

OCTAVO—MEN'S VOICES, SACRED

10458 Gloria in Excelsis, *from "Twelfth Mass"—Mozart* $0.12
10091 Nearer My God to Thee—*Flint* .. .12

OCTAVO—MEN'S VOICES, SECULAR

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For the month of February 1934, The Etude will do its part in helping the National Recovery Spirit. Despite the fact that costs of publishing The Etude are constantly increasing, we shall offer for the month of February, a one year's subscription to The Etude Music Magazine at $1.50—a substantial saving to the subscriber. Tell you friends to send subscriptions to reach us not later than noon of March 1, 1934. No orders will be accepted at the reduced rate after that date.

If you are already a subscriber to The Etude and wish to take advantage of this money-saving offer, we will date the new subscription to begin at the expiration of the present one.

A FAVORITE COMPOSER

Each month we propose in the Publisher's Monthly Letter to give mention of a composer who, by reason of the marked favor in which music buyers of today hold his compositions, is entitled to designation as a favorite composer of piano music.

L. A. Bugbee

It is very unfortunate that some composers whose works have been very successful lived their lives quietly apart and often too modestly felt there was nothing much they could furnish in the way of biographical data. We remark this because some of the most popular of elementary study material and elementary piano pieces in use today are those by L. A. Bugbee and yet we can not give very much information about this composer. We feel sure, however, that the many teachers and pupils who have used her compositions will welcome seeing a picture of this composer. She was a practical teacher and during her lifetime was known to many on the Pacific Coast. She was born in America and died suddenly in 1917. Although the majority of her composing efforts were created when she was Miss Bugbee, she was married in the last years of her life (her married name was Mrs. Davis).

Miss Bugbee had a remarkable gift for writing tuneful easy-to-play piano pieces such as hold the interest and prove helpful to young beginners. In addition to the many successful individual pieces that have made the name of L. A. Bugbee familiar to thousands of students, her *First Grade Studies* for piano and its sequel, *Second Grade Book of Melodic Studies* for piano, enjoy a constant sale that is far above the average "best seller" record.

Works by L. A. Bugbee

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THERE are 15 anthems, a Gloria Patri and 2 responses in this splendid collection; all of them by successful writers. They supply appropriate numbers suitable for various occasions and well within the ability of the average volunteer choir. Such well-known writers as Bird, Diggle, Stults, Berwald, Hosmer, and others are represented.

ANTHEM TREASURY

IN THIS collection there is a goodly proportion of praise anthems, in addition to the devotional numbers, responses, etc., all by representative modern composers. This is an exceedingly well balanced collection for all purposes. There are 15 anthems, a short Baptismal Sentence, a Gloria, a Communion Chant and a Kyrie Eleison.

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THIS fine collection would be a valuable addition to the library of any church choir, large or small. 15 excellent numbers by Blount, Lerman, Schoebel, Rockwell, Wolcott and others are included, resulting in a collection, every number of which will prove interesting to choir singers and pleasing to congregations.

ANTHEM REPERTOIRE

THIS is one of the most generous collections in this entire series of anthem collections. The choir using this book will have an unusually fine selection from which to choose, as it lists 23 numbers including several sentences and responses.

ANTHEM WORSHIP

HERE is a book that is just the thing for the volunteer choir having a quartet of solo voices. The 20 numbers (including 2 responses) in this collection are a trifle more difficult than those in the other volumes, but not too difficult for the average well trained chorus choir.

ANTHEM DEVOTION

MOST of the 15 numbers in this collection are of a quiet, devotional character. Some have effective solo passages, and a few of them may be sung unaccompanied. They are exceedingly melodious but not difficult for the average volunteer choir. There also are 3 responses included.

ANTHEMS OF PRAYER AND PRAISE

THIS fine collection offers 21 pleasing and singable numbers of moderate difficulty, suited to either quartet or chorus choir, and peculiarly adapted for volunteer choirs. They are for general use throughout the church year.

VOLUNTEER CHOIR

MANY of the anthems in this volume have parts for all the various solo voices but, as with this entire series of anthem books, these parts may be sung in unison by all the voices of their respective parts. There are 15 anthems in this fine compilation, all of them most singable and effective. In addition there also are six useful short sentences and responses.

STULTS' ANTHEM BOOK

HERE is a select group of anthems by one of the best known writers of church music. Included in this collection are a dozen and one of Mr. Stults' best numbers suitable for Thanksgiving, Christmas and other festival occasions, patriotic anthems and anthems for general use. These bright, melodious numbers are particularly suited for choirs of moderate ability and for volunteer organizations.

CHOIR COLLECTION BY HARRY HALE PIKE

WHILE this collection contains numbers a little above the ordinary material for choir use, they are not too difficult to appeal to the average volunteer body of singers. These anthems are tuneful and melodic, and are suitable for both morning and evening services and for various special occasions.

POPULAR CHOIR COLLECTION

THIS is one of the favorite volumes in this fine series of anthem books. Its 15 anthems are for general use by choirs of average ability. Compositions of modern and contemporary writers predominate, with a few new settings of classical works added by way of variety.

MODEL ANTHEMS

THERE are 26 numbers in this, the first volume to be published in this series which has attained such wide success. 20 of these are full length anthems. The music of Model Anthems is of easy and medium grades not requiring much rehearsal.

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WHY NOT RESUME THE STUDY OF MUSIC?

By Grace R. Vail

Queen Victoria began the study of Hinstani in her advanced years. Scarcely ls will power is required to return to the ·dy of a subject once begun and then glected. If we consider the question, Vhy did we stop learning music?" there ·m to be five main reasons. These are:

1. Lack of desire
2. Lack of time
3. Lack of money
4. Lack of determination
5. Lack of incentive

Let us assume that the desire has always ·n present. Let us assume also that lack time which interrupted our progress is w less of an obstacle. Perhaps the fam- is growing up and needs less of our onal attention. Though our time is eady well filled, we may, if we desire, range things so as to get in an hour a . Let us assume that the third lack, t of money, is still with us. The money should like to spend on ourselves has go for lessons for the children. This d not necessarily prevent our making y definite progress by ourselves if we ire it sufficiently. Our early training ould have fitted us for it. Provided t we have no lack of determination, we accomplish much.

t seems to me that the fifth lack, that incentive, is, next to lack of time, the cf obstacle to our continuing the study music. One may feel that it is foolish take up music when we have no object view except our own selfish enjoyment. t, if we feel that we can give pleasure, have the necessary incentive which es our expenditure worth while.

Let us then make our first object to be prepared to play two or three pieces from memory for our friends. If it becomes known, as it soon will, that we have something ready, they will ask us to play. These first two or three pieces should not be very difficult technically. They should be numbers which one has learned at some previous time. This is the best way to make a "come-back" and regain self-confidence.

Let us now make a short survey of our principal handicaps and see if we can remedy them. We find that we are rusty on technic, that we have little facility in reading, that our "touch" is not so good as formerly. In short, we feel discouraged when we regard the difficulties that once gave us no trouble. Let us remind ourselves that every one of these will yield to us in a surprisingly short time if we follow a well-laid plan. After preparing two or three small pieces from memory, we begin at once on something entirely new, something which has never been worked on and which has a certain degree of difficulty, such as the Brahms *Rhapsody*, Op. 79. Selecting the scale passages, double thirds, arpeggios and octave passages for separate study should take the place of technical exercises. While working on this difficult piece, it is well to carry along at the same time another which is shorter and less difficult. This is also the time to memorize one of those half-learned pieces which every piano student has "tried over" and planned to learn sometime. It might be one that our family like especially. Most of us have laid away dozens of such pieces, Liszt's *Liebestraum*, *The Swan*, certain Chopin nocturnes and preludes, short pieces by Rachmaninoff, Grieg and MacDowell.

For the first month, after the three "old" pieces are memorized, they should be played twice a day to insure retaining them. The practice of these, together with the two new compositions, one difficult, the other easy, will fill all the time of an hour's practice. Later on, we should add a few minutes a day for sight reading. For this purpose a new album should be bought, one of Grieg's or Debussy's, or a collection of Russian music. Playing duets is especially helpful.

Subscribing to a music magazine insures new material coming to the house regularly. In the writer's 'teens The Etude was a great source of pleasure to her. As soon as it came she began at the front and read the music, easy or difficult, all the way to the back. At least she made the *attempt*, and the very fact that some of the music was beyond her attainments gave her a facility in reading compositions of her own grade. This practice was invaluable.

To work with some other pianist is a great incentive to music study. A friend may join in in the weekly practice. Sometimes the same compositions may be learned by both, each giving the other suggestions on them; sometimes one has previously studied a composition that the other is just approaching. Then suggestions and criticisms may be given.

As one develops technic, the variety of pieces may be widened. At first, only moderately fast ones should be undertaken, and those requiring "tone work" and legato touch, for instance Liszt's *Consolations*, his arrangement of Schumann's *Dedication* and Rachmaninoff's *Melodie*. Later, when good tone will not be sacrificed for speed, why not select MacDowell's *Brook*, *Bre'r Rabbit*, Chaminade's *Air de ballet?* At this stage the practice of Bach "Preludes and Little Fugues" cannot be too strongly recommended. We shall find them much more interesting than when we practiced them in our youth. Bach, the most intellectual of composers, requires a mature mind for his enjoyment. We can therefore appreciate more fully their symmetry of form and development of theme. Besides training our taste they furnish us with an unusual technical study. There is no better way to acquire tone than to practice much Bach.

At the end of four or five months, why not undertake something really ambitious? Why not learn a whole Beethoven sonata? It will take a year probably, and should be learned carefully, a bit at a time. By this time I think we shall feel that we have made real progress, and we shall be able to give an effective reply to those who lazily exclaim, "Why go on learning?"

A PIANO THAT DOES HOUSEWORK

To The Etude:

I was extremely interested in the article in the February Etude as to exchange of products for lessons.

"My piano" has washed, ironed and done all my heavy cleaning and even some sewing for over four years and so much help to a busy woman is real help. The joy the music has brought to those homes whose mothers do these various things is, I believe, greater than when cash is paid for lessons.

—Mrs. Grover Troth.

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Enigma

By Evelyn N. Oates

My first is in BASSOON but not in CORNET.
My second is in ORGAN but not in VIOLIN.
My third is in CLARINET but not in DRUM.
My fourth is in HARP but not in BUGLE.
My fifth is in MANDOLIN but not in PIANO.
My sixth is in SAXOPHONE but not in CLARINET.
My whole is the name of a famous COMPOSER.

(Answer: BRAHMS.)

When I Set Sail

By Eugenie Gluckert

Two ships once sailed the MUSIC SEA,
The "PRACTICE WELL" and "LAZY LEE."
By EXERCISE the first was manned,
WRONG FINGERS took the last in hand.

The course was long, the sky o'ercast.
MELODIC WINDS just whistled past.
But onward sailed the "PRACTICE WELL,"
Past MEM'RY REEF, past TEMPO BELL.

A TRIAD WHALE 'most wrecked her then;
But she was saved by good SCALE MEN.
She weathered all, that vessel fine,
And made her port in record time.

But what a wreck, the "LAZY LEE!"
Through COURAGE FOG she couldn't see.
She grounded fast on FAILURE SHOAL
And never reached the SUCCESS GOAL.

So when I sail the MUSIC SEA
The first shall be the ship for me.
For that's the way to travel best,
A sturdy ship that stands the test!

After the New Year

By Anna Lynn Miles

"The door is unlocked," called Miss Jackson's cheery voice, and it was but a few seconds before Madeleine was in the room, warming her hands at the open fire.

"How are you getting along with the New Year Resolutions you made just a month ago?" asked Miss Jackson, waiting for Madeleine to begin her music lesson.

"Oh," faltered the girl, "I am afraid I shall not be able to keep them at all. You see, Mother says that during the school year when I have such a lot of school work to do, I shall take a lesson only every two weeks and practice only twenty minutes or a half hour a day."

"Oh, that is too bad!" said Miss Jackson.

"Yes, I am so sorry, because you see my resolution was to practice an hour and a half; but Mother does not want me to."

Miss Jackson sat looking out the window, the stillness of the quiet room being broken only by the soft crackle of the log on the hearth.

Then suddenly she turned to Madeleine and said, "My dear, do you think your Mother realizes what only two lessons a month will mean to you? It will mean that you will not do good work. You will lose interest and grow careless because, thinking you have a long period between lessons, you will neglect your practicing. And, instead of becoming the excellent player you could become, you will amount to very little."

"Oh," said Madeleine. "I wish you would explain all that to Mother."

"How would you like to bring her to see me tomorrow at four?"

And so the next afternoon Madeleine and her Mother arrived, and what a lovely time they had! The two women chatted gayly over the tea cups and cookies, and Madeleine was happy when the conversation turned to the subject of music lessons.

"Why could not Madeleine rise a little earlier in the morning and do a little practicing before going to school? And why could she not plan her whole day on a schedule? And why could she not take her weekly music lessons instead of going to so many movies?" asked Miss Jackson.

"I never saw things in just that light before," said the Mother. "What about it, Madeleine? Are you willing to plan your day on a schedule and get up early? I'll let you continue if you are."

"Of course I am," answered Madeleine. "I'll start tomorrow. Then I can keep my New Year Resolutions after all."

WEEK DAY SCHEDULE

7 to 7.30	Practice
8 to 3.30	School
4 to 5.00	Play time
5 to 6.00	Study
6 to 6.30	Practice
6.30	Supper
7 to 7.15	Play time at piano
7.15 to 8.00	Study
8 to 8.30	Amusement
8.30	Bed

Good Dispositions

Have you a good disposition? That is, as far as music is concerned, have you?

A good disposition makes life so much pleasanter and happier and easier, and it is absolutely free to anyone who wants to cultivate it.

Your disposition shows up very quickly to your music teacher, though perhaps you never thought of that before. You may even think that you have a good disposition, whereas your teacher knows perfectly well that you have a poor one (not necessarily a bad one, but a poor one).

If you shirk your practice for other things, if you lose your patience when something seems hard to learn, if you fret when it is time to go in the house to practice, if you become impatient when your teacher corrects the same mistake for the third time, if you become irritated when your pencil point breaks and say you won't bother to write the scale, and lots of other small things like these, you may think you have a good disposition. But your teacher knows perfectly well that you have a poor one.

The poor disposition pupils never make the progress that they might, and their music becomes burdensome to them instead of pure joy.

The good disposition people get much more fun out of life and they make every body else happier, too.

And since a good disposition is absolutely free, and no trouble at all, why not have one?

Do You Know the Name of That Piece?

Have you ever been present when som one you know was unexpectedly asked t play the piano?

It frequently happens on such occasion that the player forgets to announce th composition before beginning to play. Ther of course, after it has been played, som one is apt to say, "Oh, that was lovely What was it?"

You would naturally expect the playe to know this; but sometimes, alas, memo ries are care'ess, and the player answers "Oh, I rea!'y forget. I think it is calle *Prelude.*"

So far, so good. But then what happens The listeners are not at all satisfied wit that. So they say, *"Prelude?* And wh composed it?"

And then what?

Well, then, the player becomes some what chagrined and absolutely forgetfu and has to confess, "I really don't know who wrote it."

That is what poor musicians do. But surely, when anyone asks you to play, yo should remember the name of the com poser and announce it with the name o the piece before beginning to play.

You do not forget the names of you favorite books and authors, and movi stars, and athletes, do you? So why shoul the names of musical composers be for gotten? Make a note of this in you mental notebook in honor of the composer whose music you play.

My Valentines

To some of my composer friends
I'll send a Valentine.
To those whose music I can play
I'll drop a little line.

I'll send to Mozart, for you see
I play his Minuet.
I'll send to Beethoven, of course.
(My list is not done yet.)

I'll send to Bach, because I think
His music is the best;
And Mendelssohn, and Schumann, to
And Gluck and all the rest.

I'll make my Valentines today
And put them in a tree.
The wind will take them to the sky
And say that they're from me.

JUNIOR ETUDE—(Continued)

Famous Operas

No. 29

"H. M. S. PINAFORE" AND "THE MIKADO"

No study of opera would be complete at did not include the operas of Gilbert d Sullivan, such as the "Mikado," "Pinafore," and so forth.

The operas seem to be getting more pular as time goes on. They are very musing, as the librettist, W. S. Gilbert, d the gift of writing clever, rhythmic e full of rhymes and full of wit and mor. Many of the lines referred to ents of political situations of the time ich are quite forgotten now; but the mor is as good as ever it was.

Sir Arthur Sullivan, a friend of Gilbert, ote the music of these operas, and it is ways tuneful, simple and very "catchy." ile the plots are not very important, e stories are interesting, and the combination of the witty lines and the tuneful sic give these sparkling operas their rmanent place in the hearts of all music ers.

Sir Arthur Sullivan was English and ed from 1842 to 1900, most of his life ing spent in London. He visited America ce. Aside from his operas he is universally known for his famous song, *The Lost ord*, and for his hymn, *Onward Christian Soldiers*.

These may be heard on records, of urse, and many recordings of the Gilbert d Sullivan operas have been made, among ich are:

"Pinafore," on Victor Nos. 9937 to 9954.
"The Mikado," selections on Victor Nos. 957, 21231, 35796, and 35860 to 35870.
"The Pirates of Penzance," on Victor 07 to 9617.
"Trial by Jury," on Victor, 9314 to 21.
"Iolanthe," on Victor 9708 to 9718.
"The Gondoliers," on His Master's Voice bum set, No. 48.

There are also many other recordings ade from these operas.

The operas included in the Junior Etude ies have been:

1931

da, by Verdi, in September
rmen, by Bizet, } In October
valleria Rusticana, by Mascagni, } In October
ust, by Gounod, in November
ansel and Gretel, by Humperdinck, in December

1932

hengrin, by Wagner, in January
cia di Lammermoor, by Donzetti, in February
Bohême, by Puccini, in March
on Giovanni } by Mozart, in April
agic Flute } by Mozart, in April
arriage of Figaro } by Mozart, in April
e Meistersinger, by Wagner, in May
Pagliacci, by Leoncavallo, in June
rsifal, by Wagner, in August
goletto, by Verdi, in September
mson et Dalila, by Saint-Saëns, in October
s Rheingold, by Wagner, in November
e Walküre, by Wagner, in December

1933

egfried, by Wagner, in January
otterdämmerung, by Wagner, in February
Tales of Hoffman, by Offenbach, in March
Tannhäuser, by Wagner, in April
Madame Butterfly, by Puccini, in May
La Tosca, by Puccini, in June
La Traviata, by Verdi, in July
Tristan and Isolde, by Wagner, in August
Il Trovatore, by Verdi, in September
William Tell, by Rossini, in October
Boris Godounow, by Moussorgsky, in November
Barber of Seville, by Rossini, in December

1934

Louise, by Charpentier } in January
Manon, by Massenet } in January
Hérodiade, by Massenet } in January
Jewels of the Madonna, by Wolf-Ferrari } in January
Jongleur de Nôtre Dame by Massenet } in January
Gilbert and Sullivan, in February

A Valentine Game

By Gladys M. Stein

Cut out a number of small pictures of famous composers and paste them on large red cardboard hearts. (Do not leave their names on them.)

Number each heart and then make a list of these numbers and composers, so that the papers may be quickly corrected when the game is over.

Pin a heart on each player and allow a certain number of minutes for them to stroll about the room and look at the pictures pinned on the other players. Have them write the names and numbers of the pictures on slips of paper.

The one having the greatest number of correct names wins. Prizes may or may not be given.

Dear Junior Etude:

We belong to the Royal Musicians Club and we meet the first Saturday of each month and study about composers and the symphony orchestra. We also have musical games and a piano recital. Our club pins are a miniature piano. Enclosed is a picture of our club.

From your friend,
Harriet Huggins,
Georgia.

N. B. Unfortunately, some of the members' heads did not show up well in the picture; so it will not be printed.

Albert Writes a Story

By Gladys M. Stein

"Miss Bailey, do you know anything about the brass instruments of the orchestra?" Albert inquired, as he finished his piano lesson.

"Well, I can not play any of them, but I do know something about their history and use," said Miss Bailey.

"I have to write a story about these instruments for school, and I can not think of a thing to say," explained Albert.

"Suppose we start with the French horn," she suggested. "The name 'French' comes from the circular shape which is similar to the hunting horn of France."

"And doesn't the player sometimes put his fist into the horn while playing it to make it sound queer?" asked Albert.

Miss Bailey smiled. "Not the fist, just the open hand," she explained, "and it does not make queer sounds at all, but softer tones called stopped tones. When these horns were first used in opera about 1700 they were considered too loud."

THE TROMBONE

"What about trumpets?" asked the inquisitive Albert.

"The trumpet has developed through the ages from rams' horns, sea shells and roots hollowed by fire, to the brilliant trumpet of today."

"Is it true that in the Middle Ages minstrels were not allowed to play on trumpets?" asked Albert.

"Yes, they were reserved for the upper classes in those days. But since then many improvements have been made in them. In 1770 someone introduced a trumpet with keys; at the end of the eighteenth century came a slide trumpet, and then in Germany came the valve trumpet."

"What about the cornet?" asked Albert as he rapidly wrote in his note-book.

"In America it is often used instead of the trumpet, but it really belongs to military bands. They are often used in opera scores but only Berloiz and Tchaikovsky used them in symphonies."

"You need not tell me about trombones. My big brother is learning to play one."

"Good for him," said Miss Bailey. "Remember that they were evolved from the trumpet about 1300. In the olden times they were called 'sackbuts.'"

"Now have I got all the brasses?" asked Albert.

"Not quite. You do not have the basses, the bass tuba and the ophicleide. The ophicleide is frequently used in France and England, but in most other countries the bass tuba takes the bass parts. The bass tuba has a softer tone and blends better with other instruments."

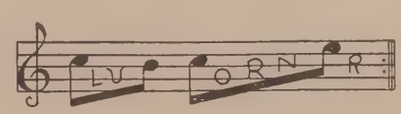
"I never heard of that queer one," said Albert.

"And now, there is one more, the saxophone. This was invented by Sax, a Belgian instrument maker about 1840. It is very popular in light orchestras and is gradually finding its place in our symphony orchestras."

"Don't tell me any more or I'll never get my story written," said Albert.

"Well, that covers all the orchestral brass instruments," said Miss Bailey, "and I am sure you will have no difficulty writing them up now. And, by the way, show me your article when it is finished."

"All right," said Albert, "and thank you ever so much for helping me."



Dear Junior Etude:

I began piano lessons and school both this year, and I like it all. My music teacher says I am getting along fast for six years old. My sister is four years old and she goes with me to my music lessons. We belong to the Junior Sunshine Music Club and I am sending you a picture of us in the costumes we wore in our operetta. I was a fairy.

From your friend,
Mildred Louise Jones (Age 6),
Georgia.

Dear Junior Etude:

I have just been presented in my second recital. I am seven years old and practice an hour and a half a day on the piano and an hour a day on my violin. I go to a private school for two hours a day and am in the third grade. My favorite composer is Bach. I wish I could go and play for you some day. I am sending you a picture of me carrying my violin.

From your friend,
Janet Grant (Age 7),
Arkansas.

Dear Junior Etude:

I play the piano, violin and French horn but I play the piano much better than the violin. My mother is a piano and vocal instructor, and she has taught me since I was four years old.

From your friend,
Daphne Takoch (Age 12),
Florida.

JUNIOR ETUDE—(Continued)

Junior Etude Contest

The Junior Etude will award three pretty prizes each month for the neatest and best original stories or essays and answers to puzzles.

Subject for story or essay this month: "Why I like to practice." Must contain not over one hundred and fifty words. Any boy or girl under the age of fifteen years may compete, whether a subscriber or not.

All contributions must bear name, age and address of sender, written plainly, and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pennsylvania, before the fifteenth of February. Names of prize winners and their contributions will be published in the issue for May.

Put your name and age on upper left corner of paper, and your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet.

Do not use typewriter and do not have any one copy your work for you.

Competitors who do not comply with ALL of the above conditions will not be considered.

The Value of Music Clubs

(Prize Winner)

To me the music club is a very important part of regular music study. Some people have the idea, since radios have taken such a prominent place in our homes, that the study of music is a waste of time. The music club helps to overcome this false idea, for both old and young take more interest in any subject that is combined with recreation.

It is really interesting and inspiring to learn of the famous composers and their lives, to know musical quotations, musical games, riddles, and so forth. It enables you to understand music more thoroughly. A pupil belonging to a music club seems to acquire music more rapidly and with more ease, and at the same time develops a deeper love for the subject. Last and best of all, the music club instills a desire to study and learn, with enthusiasm, the fundamentals of music.

Anne Parkin (Age 11),
North Carolina.

Answers to November Puzzle Circle:

Spokes of Wheel

1. Sixth
2. Sol-fa
3. Stall
4. Staff
5. Stops
6. Sheet
7. Score
8. Sharp

Rim of Circle—half-step.

Prize Winners for November Puzzle:

Lillian Hyatt (Age 12), Connecticut.
Lucille Stokes (Age 12), Illinois.
John Strawrey (Age 13), Tennessee.

Honorable Mention for November Essays:

Carol Jean Mickle, Thelma Hauser, Betty Tatman, Margaret Warshel, Lucille Bantz, Mary Elizabeth Garrett, Louise Hattey, Catherine Hajdu, Opal Nipper, Mary Ann Holachek, Shirley Yark, Eloise Newsome, Dellora Mae Hidem, Jean Keifer, Frances Brady, La Varne Cassedy, Pauline Kohler, Dorothy Seigler, Charlotte Candrick, Dolores Byrne, Gene Rosenbaum, Frances Mayer, Mary Stein, Mary Ellen Prosser, Jeanne A. Engelbrecht, Leona Grace Jelinek, Helen Davis, Gladys Henderson, Edyttie Grady, Paul Franklin, Elizabeth Hartway.

Honorable Mention for November Puzzle:

Henrietta Matison, Georgina Gray, Donald Mawson, Isobel Hastings, Marian Morgan, Anna Ray, Christine Keefer, Miriam Ince, Elanor Emling, Annabelle Straus, Leon Kershaw, Julia Etting, Marianna Bigler.

Letter Box List

Letters have been received also from the following, which, owing to lack of space, can not be printed:

Julia Elizabeth Comte, Jo Ann Schnur, Mildred Hornberger, Myriam Hellman, Jean Southworth, Lois Moses, Helen Davis, Louise Hattey, Dorothy Webber, Margaret French, Radah Jean Wing, Emma Harmon, Doris Alsobrook, Eileen Faust.

The Value of Music Clubs

(Prize Winner)

Belonging to a good music club with ambitious and coöperative members has many advantages.

When the members play before each other it develops poise and is a help when playing at recitals. If the club play games at each meeting, such as guessing composers and explaining musical terms, it is a great help in learning the terms and words which appear in the printed music. A music club also teaches the members how to conduct a business meeting.

With all these commendable features I am sure that, if you do not already belong to a music club, you will organize one.

Barbara Wood (Age 13),
California.

The Value of Music Clubs

(Prize Winner)

Success in any line is more easily acquired through organized effort, and a music club is the practical way to coöperate for the study of music. Opportunities for discussions pertaining to student technical and musical problems are helpful. Music clubs stimulate musical interest, and often games are presented that are not only novel and gay but decidedly instructive in character. One of the most valuable features of club programs is an outlined study of musical history and current news.

But the value of music clubs does not stop here. Stage fright is overcome by the experience of playing before others. Special privileges are available for group work, such as playing in orchestras or singing in chorus, and, with the development of the club's repertoire, musical appreciation increases. Sponsors carefully explain difficult questions and the pleasure of musical progress is assured through group advancement. Thus the music club is of proven value in the field of music.

Cline Hensley (Age 13),
Kansas.

Club Corner

(*Continued*)

Dear Junior Etude:

We have a musical study club of twenty-three members of which I am secretary. The name of it is the Euterpe Club, and we have a one-hour meeting every other Thursday evening at our teacher's studio. At roll-call each member answers with a musical current event. Last Christmas we had two very interesting papers on "The Message of Bells" and "Christmas Carols." After the paper of the evening, four songs are sung by the members and played by the accompanists. We discontinue our meeting during the summer.

From your friend,

Louis Fisher,
New York.

Radio and Records

(*Continued from page 86*)

grasp, yet—paradoxical as it may seem—logical and convincing after several auditions. As one commentator has said, Harris gives us "much too much to digest at one sitting." Hence, to grasp fully the import and fervor of his music, it is necessary to hear it several times; then and only then does one become aware of its inevitability and consequence. The third movement, which is almost certain to establish and sustain its appeal, is filled with deep pathos; and the last is forceful and energetic. The concerto, in the recording, is appreciatively performed by Harry Cumpson (piano), Aaron Grodner (clarinet), and the Aeolian Quartet.

Handel's "Water Music"

THE EARLY recording of Handel's "Water Music Suite" made by Sir Hamilton Harty was always a favorite of ours; hence we welcome his re-recording of it on Columbia discs 68146-68147D. The new recording does full justice to the bright and expressive performance which Sir Hamilton gives to this music. The suite, which he arranged, contains an introductory *Allegro, Air, Bourrée, Hornpipe, Andante* and *Allegro deciso.* There are some delightful horn passages in this suite, which, to our way of thinking, are most faithfully reproduced.

W. R. Anderson, critic, writing recently in "The Gramophone" (published in London) tells us that this "Water Music Suite" was not the one that brought about the reconciliation between Handel and George the First in 1715, as is generally believed. He states that the columns of a London daily of July 19th, 1717, report the event for which this music was composed—"a later concert on the river, the music at which (fifty players, cost £150) so pleased George the First that after an hour of it before supper, he insisted on another hour afterwards."

Mengelberg seems to enjoy conducting Johann Strauss' *Perpetuum Mobile,* and Sir Hamilton Harty likewise seems to enjoy conducting the *Cossack Dance* from Tchaikovsky's opera "Mazeppa." (The two are coupled on Columbia disc 9076M.) The Strauss piece is vivacious and genial and the Tchaikovsky one exhilarating. Here is a record that deserves wide popularity for both pieces are—in their particular genre—undeniably worthwhile, and their performance and recording is of the best.

A truly artistic vocal recording may be compared to a cherished miniature or a valued etching, for the recording, like the picture, is a miniature work of art which provides an attenuated diversion whenever we wish to regard it properly (that is, *via* the phonograph). Recent vocal discs which deserve, to our way of thinking, to be classified as miniature works of art are: (1) Columbia 4081M containing Franz' *Im Herbst* and Hugo Wolf's *Im Nacht* (the latter is from his "Lieder aus der Jugendzeit") expressively sung by Richard Tauber; (2) Columbia 4087M containing Mendelssohn's *Grüss* and Brahms' *Der Schmied* and *Sandmännchen* sung by Lotte Lehmann with her wonted purity of style and diction; (3) Columbia disc 9060M containing *Agatha's* famous aria from "Der Freischütz," sung in likewise manner by the incomparable Mme. Lehmann; and (4) Victor 1628 containing John Alden Carpenter's sensitive settings of two poems from Tagore's "Gitanjali," *When I Bring To You Coloured Toys* and *Light My Light,* sung by Rose Bampton.

Those who like complete operas, *via* the phonograph, will experience considerable pleasure from Victor's issue of Donizetti's "Don Pasquale." The set (No. M187), which is excellently recorded, emanates from Milano, where this lyrically melodic score is given more often than it is here. "Don Pasquale" belongs in the opera comique category. It might well be called a cousin of the "Barber of Seville," for, like the latter, its story is more or less operatic nonsense, whereas its music, with its vivacity, gracious melody and tender sentiment, is tunefully gratifying. The cast, an admirable one, is headed by Tito Schipa as *Ernesto.* The rôle of *Don Pasquale* is sung by Ernesto Badini, that of *Norina* by Adelaide Saraceni, and that of *Dr. Malatesta* by Alfro Poli.

To Teach the Bass Staff

By Rosa Fairfield Shrode

"Oh, I can't learn the Bass Clef!"

Wait just a minute, Jimmy. First let us play this little game together. See, I have a piece of white cardboard about twenty inches long and eight wide. Now I am going to stand it up on the back of the keyboard lengthwise, with the middle of it at Middle C. With a pencil I am going to mark on the cardboard the location of this low G and this B two notes above it and this D two notes above *it* and so on right up the keyboard, until I have eleven letters, like this:

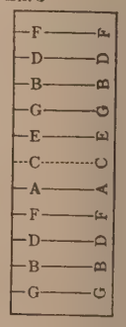
Ex. 1

Now I am going to take the cardboard to the table and draw eleven lines, one through each letter, like this:

Ex. 2

Now let us turn the cardboard around and write the letters on the lines again so that we can read them from this new position:

Ex. 3



"Why, that looks like a staff! Just like the ones in the exercise book!"

And so it is, Jimmy! Here, up above are the five lines representing the treble clef and there, down below, are five lines representing the bass clef. And there, in the middle, is Middle C on its own special line!

So, you see, the bass clef is really no harder to learn than the treble, and you must practice it with this little chart before you as often as possible.

WORLD OF MUSIC

(Continued from page 69)

A SPRING BACH FESTIVAL is an-unced among the early plans of Los An-es. It will include several of the great ntor's cantatas, one of the Passions and great "Mass in B Minor." The Los An-es Oratorio Society will be augmented by First Congregational Church Choir, and hn Smallman will conduct.

PASQUALE AMATO celebrated the enty-fifth anniversary of his American but, when, on November 20th, 1933, he peared as the *Germont* of a performance of a Traviata" by the Chicago Opera Com-ny, at the New York Hippodrome. For occasion of November 20, 1908, Sembrich s the *Violetta* and Caruso the *Alfredo*.

DARIUS MILHAUD is reported to have npleted a new concerto for piano and or-stra and now to be at work on a film sion of the "Madame Bovary" of Flau-t.

CAMILLA WICKS, of Long Beach, Cali-nia, is a five-year-old violinist who at a ent concert played the "Concerto in A nor" of Vivaldi. Another prodigy added to ifornia's constellation of the catgut.

DR. HENRY T. FLECK is retiring after ty years of service as head of the musical vities of Hunter College of New York. ides his duties to this institution, Dr. k some twenty years ago was instru-ntal in instituting the first series of orches-r concerts in the city's school auditoriums, ough the *New York World* fund; he nded and led the Adolph Lewisohn Free mber Music Concerts; and he founded the lem Philharmonic Society and the Junior lharmonic Society for young people's certs.

COPYRIGHTS on Wagner's operas are to extended another thirty years, by legisla-in preparation by the German govern-nt. Hitler is a well-known admirer of u Winifred Wagner as well as of her ous composer father-in-law.

"RENEW THE REPERTOIRE" is the damental of Mussolini's campaign for a er support of opera in its native Italy. Premier insists that a large public must new works frequently performed if e is to be any intelligent judgment as to ch shall survive. To put his creed into tice he has created a *Corporazione dello tacolo* (Corporation of the Theater).

THE OPENING of the French Institute of Amsterdam was the occasion of interesting programs of French music. At Utrecht, under the baton of Henri van Goudœver, were performed the "Symphony in A minor" by Saint-Saëns, the "Daphnis et Chloé," second suite, of Maurice Ravel, and *La Mer* by Debussy. The Concertgebouw of Amsterdam, led by Eduard van Beinum, interpreted the *Carnaval Romain* of Berlioz, the *Epiphanie* of André Caplet (with Marix Lövensohn as soloist), *L'Après-midi d'un Faune* of Debussy, the "Third Symphony" of Albert Roussel, and the *Rapsodie Espagnole* of Maurice Ravel.

RICHARD STRAUSS is reported to have been appointed to be president and Wilhelm Furtwängler to be vice-president of the sub-chamber for music in the newly created Chamber of Culture in the corporative scheme of the Nazi "totalitarian State."

THE WESTMINSTER CHOIR SCHOOL of Princeton, New Jersey, is to be housed in a new group of buildings for which ground was broken on the sixth of September. There will be an administration building with executive offices, studios and class rooms; and with this will be two dormitories. On a campus of ten acres of its own, the school will be affiliated with Princeton University.

BY A SLIP in coördination, the second item of column four on page sixty-five of our January number attributes "Emperor Jones" to Deems Taylor, when, of course, it should be credited to Louis Gruenberg.

COMPETITIONS

THE EMIL HERTZKA MEMORIAL PRIZE of fifteen hundred Austrian schillings is again announced. The composition may be for small or medium sized orchestra and must be not more than twenty minutes in length. Manuscripts must reach, not later than February 15th, 1934, the office of the secretary, Dr. Gustav Scheu, Opernring 3, Vienna 1, Austria, from whom further information may be derived.

THE ANNUAL COMPETITION of the Society for the Publication of American Music will be open till November twentieth, for the submission of manuscripts. Only works in chamber music form, and by American composers, are eligible for consideration. Full particulars may be had from Marion Bauer, 40 West Seventy-seventh Street, New York City.

Provincial Opera in Italy

(Continued from page 125)

er a not too small hood in the center he footlights. There hid the prompter.

The All-High

E WAS the artist's memory, and frequently his voice. And of the er too often there was a superfluous erosity on his part. And so, at times, got two performances. One came a shrill whisper from under the npter's hood, and an echo came from artists. No matter where they moved, n what direction they faced, they main-ed a helpless hang-dog petitioning gaze ard the hood. Tosca and Cavaradossi raced rapturously, Scarpia shook a atening fist above Tosca's head, Tosca ted a table knife in his baritone bosom, at the peak of their arias they made mbracing gestures at the audience, but eyes never left the fascinating, word-ng, action-giving, all-highest prompter. the end of the act this gentleman made ppearance on the stage. He must have genuinely relieved of his tense re-nsibility, and probably sought renewed ude in at least a dozen or so cups *affè espresso.*

he entr'acte was no mere matter of minutes. The audience obviously had no illusions of expedition in the scene-shifting. Perhaps it would have resented a brief intermission, for like all Italian audiences, it coveted leisure to stroll, and sip coffee and liqueurs, and argue about the performers and their performance, and to resume the always absorbing lifelong Italian discussion of politics. So the house rose in a body and dispersed. An unadvised foreigner who remains in his chair during the entr'acte in an Italian theater is apt to find himself alone in an otherwise empty auditorium.

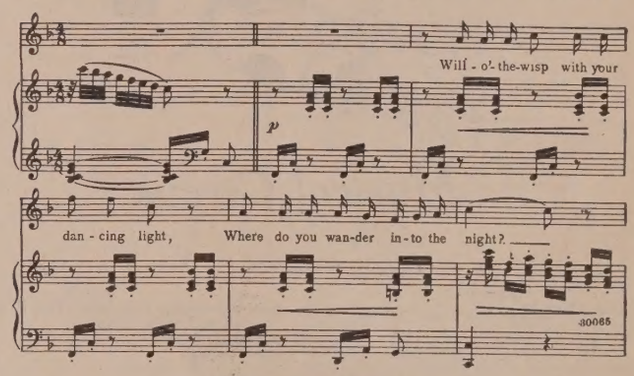
After a lengthy half an hour the audience and the performers remembered that there was more to the opera, and reassembled, with other long intermissions. Finally the conclusion of the diversion was put off until early in the next calendar day, although *La Tosca* is not a long opera. There are indeed other works which, with the assistance of a late beginning and long intervals, do not release the audience until one and one-thirty o'clock in the morning. And no matter how poor the performance in these modest theaters of the smaller cities, the natives revel in them; they may be found diverting to the foreigner, also, if he knows where to find the fun.

SONGS
That have made an American Composer Famous

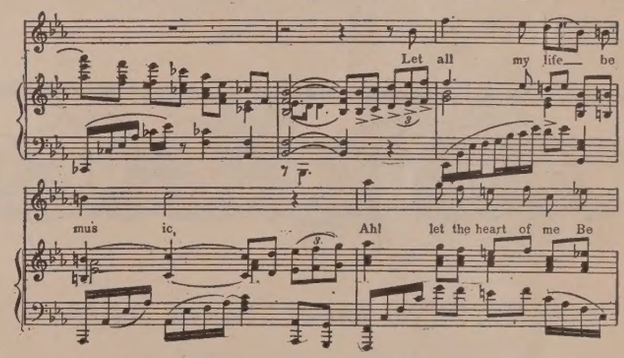
CHARLES GILBERT SPROSS

is the composer and these songs are established as standard vocal numbers by reason of their constant use by prominent concert artists, successful voice teachers, students of singing and amateur singers everywhere.

WILL O' THE WISP (Published in Two Keys)—Price, 60c T
High Voice—Range c to g (Optional b-flat) Low Voice—g to D (Optional F)



LET ALL MY LIFE BE MUSIC (Published in Two Keys)—Price, 65c T
High Voice—Range F to a Low Voice—d to F sharp



YESTERDAY AND TODAY..... 50c T
High—Range E to a-flat (optional c)
Low—Range b to E-flat (optional g)

COME DOWN, LAUGHING STREAMLET ..... 60c T
High—Range E to a
Low—Range b to E

ROBIN, ROBIN, SING ME A SONG.. 60c T
High—Range E-flat to b-flat
Low—Range b-flat to F

A BIRD NOTE IS CALLING..... 60c T
High—Range G to a
Low—Range E-flat to F

MINOR AND MAJOR ..... 50c R
High—Range F to a
Low—Range c-sharp to F

A FLOWER OF MEMORY..... 60c T
High—Range E-flat to a-flat
Low—Range b to E

ISHTAR ..... 50c T
High—Range E-flat to g
Low—Range c-flat to E-flat

THAT'S THE WORLD IN JUNE..... 50c R
High—Range F to a
Low—c to E

LOVE CALLS ME.....50c
High—Range F to g (optional a)
Low—d to E (optional F-sharp)

'TIS SPRING O' THE YEAR..... 50c T
High—Range E-flat to a-flat
Low—Range c to F

MY HEART IS LIKE A SINGING BIRD 50c
High—Range F to a-flat (optional b-flat)
Low—Range d to F (optional g)

SONGS ESPECIALLY FOR MEN
A Song of Steel (g to E-flat)..... 60c T
A Song of the Sword (g-flat to D-flat).. 60c T
Lorraine, Lorraine, Lorree (c to F).... 60c T
My Open Fire (b-flat to E-flat)..... 60c T

The brilliant singing qualities and the excellence of the accompaniments of the numerous successful Spross songs have made them great favorites for the climax numbers of recitals.

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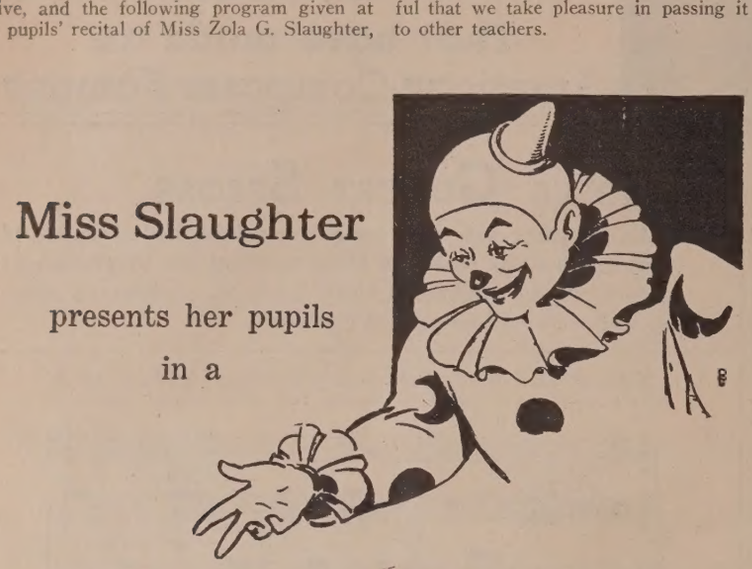
A Musical Circus Program

THE ETUDE delights in recognizing initiative, and the following program given at a pupils' recital of Miss Zola G. Slaughter, at Winner, South Dakota, was so successful that we take pleasure in passing it on to other teachers.



PROGRAM

Part I

Circus Day (Two Pianos) ..... Benson
Here Comes the Band ..... Doenhoff
On a Bumpy Burrow ..... Felton
Pretty Polly ..... Bugbee
The Snake Charmer (Two Pianos) ..... Uren
The Squirrels' Race ..... Preston
Dance of the Bears ..... Heins
Tumbling Clowns ..... Rebe
The Balloon Man ..... Kroeger
The Fox ..... De Leone
The Dancers ..... Blake
Parade of the Elephants ..... Basque
Marimba Solo

Part II

Squirrels in the Sunshine (Two Pianos) .. Benson
The Little Dog Laughed ..... Dundas
Punch and Judy ..... Miller
The Peacock ..... Spaulding
The Acrobat (Song) ..... Wright
The Bucking Pony ..... Rogers
The Camel Train ..... Baines
Hindoo Dance (Two Pianos) ..... Preyer
The Clown ..... Keats
The Big Brown Bear ..... Lively
Dance of the Monkeys ..... Judd
Confetti ..... Media

The Problem of Missed Lessons

By STELLA WHITSON-HOLMES

THE teacher has every right to declare himself in no uncertain terms against the tendency on the part of the pupils to rob him of part of his time. However, since music belongs to the class of luxuries and is not something that *must* be had, the teacher, in order to retain a following, must still handle such robber-patrons with generosity and tact.

The mother, at the time of the child's enrollment, must be impressed with the importance of punctuality. She must be told that no amount of splendid methods can keep up the interest of the pupil who is allowed to miss now and then. Unfortunately this effort is not always sufficient, for it does not prevent the usual excuse that "there is no use for Johnny to take his lesson because he has not practiced this week." The truth of the matter is that Johnny's mother thinks she is *saving* the money in this case by obtaining desultory musical instruction from a teacher who would not otherwise consider teaching a pupil less often than weekly.

So, in addition to impressing the parent, the teacher may devise a plan of giving a prize to each pupil who is punctual for a certain number of lessons as to date and hour of appointment. In addition, an extra prize may be given to the child who completes a set of pieces in so many lessons, consideration being given to the ability of each pupil, since some may learn a piece in three lessons, others requiring more. This stimulates the desire to perform well, besides providing an incentive to be prompt about keeping appointments.

It is needless to say that prizes must be chosen according to the personalities of the receivers. Mary, aged seven, might find no pleasure in a pair of ribbon garters but would toil diligently in hopes of receiving a "kewpie" doll. The teacher may find ready suggestions by observing the child's clothing and manners. Delightful favors, colored handkerchiefs, for instance, are not only inexpensive but make a bright touch in the child's life. No other gesture on the teacher's part can so convince the child that the teacher is a friend and "good-fellow" than this one of giving prizes.

"We must not mistake expression for mannerism, for it is to expression what softness would be to sensitiveness; and I warn the student against exaggerating, for it becomes a parody on expression."—LAVALLEE.

THE CUNEO PRESS, INC.

Lesson from a Four-Year Old

By DORIS FRANKLIN

So much information, as well as so much enjoyment, has been gained from teaching my small sons piano that I want to share some of my experiences. I began teaching my oldest son when he was five. He had nearly completed his kindergarten year in school. Using "Music Play for Every Day," I found that it was easy to teach him the notes and that he made quick work of the first little pieces. Soon the next boy, not yet four, begged "to take lessons, like Paul." So I tried, but I found that learning the notes was beyond him yet. As he still wanted lessons, I gave him scales, one octave, contrary motion. It was then that I made my first discovery.

Lawrence took to scales like a duck to water. I found that, for a child of that age, scales are not drudgery but a game. A new scale is an event comparable to a new piece for an older child. When my youngest son was nearly four, I began his training in scales, with similar results. Both boys who began before four learned the letter-names on the keyboard with no apparent effort. Learning the notes on the staff came more gradually, like reading in school. They learned their first little studies partly by my naming the letters and partly by ear. After some time, a ways playing with the music before the they were able to associate the letter-nam with the proper lines and spaces. It wou seem that for small children, and probab for older ones, too, a scale beginning easier than the usual five-finger, readin from-the-start beginning. The scale b ginning does not confuse them with many new things to learn all at onc Crossing the thumb under presents le difficulty than learning the letter-names two different ways simultaneously. Th method enables the pupil to get his playin apparatus under some control before th added effort of reading the notes is mad

The second lesson for me concerned the practicing. With such small children it difficult to secure a definite amount of prac tice. I tried to require a certain amou of time to be spent in practicing, but tha did not work at all. Instead, I told eac child to play everything in his lesson fiv times correctly. This makes a game of and works much better.

I think it would pay any teacher to tak a four-year pupil at no charge, just fo the experience the teacher himself woul get.

A Reader's Eulogy

To THE ETUDE:

As a reader for the past twenty-eight years, of THE ETUDE MUSIC MAGAZINE, let me congratulate you on your fiftieth anniversary.

If the student, teacher and musical amateur but knew what a gold mine they possess in having THE ETUDE, they would never do without it. The splendid articles on interpretation, rhythm, phrasing, fingering and pedaling, student and teacher alike can not afford to miss.

Little children love the children's department of THE ETUDE. How their little minds broaden out with the knowledge found there! The vocalist, violinist and bandmaster find just what they are seeking, in their respective departments. For the teacher we find the Teachers' Round Table. How many questions have come up, have been discussed, and are answered here! A teacher is always greatly benefited by learning about the experience of other teachers.

The music found in THE ETUDE is of the best and most instructive, for the little child and up to the advanced student. To the music lover that neither sings nor performs on an instrument, THE ETUDE is of great value. He learns how music is constructed and about the musicians that have given us their beautiful compositions. And, knowing something about the composers, he understands better how and why they have written as they have done. He learns thus to appreciate the beautiful sounds he hears.

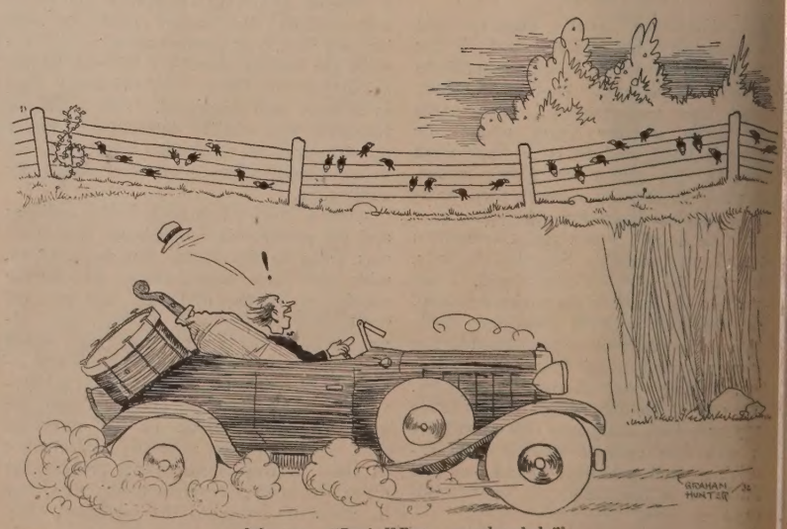
Back in 1905 I had a class of ten pupils, teaching them to read notes and to find the on the piano. For a time I was happy and get ting along nicely. Then the thought came, "I isn't enough just to teach children to read an find the right keys. I should teach them t interpret their music correctly as to rhythm phrasing, fingering and pedaling. They mus play beautifully as well as correctly."

Realizing that I must acquire knowledge be fore I could give it out, I asked question afte question during my own music lesson. Tim was limited and most of the questions remaine unanswered. My teacher told me about "TH ETUDE," to which I subscribed. From then on it seemed, I found an answer for every problem that came up. Since then, after having th opportunity to study with many fine teachers and after having obtained a Bachelor of Musi degree, there is nothing I enjoy more than a quiet evening by the fireside with THE ETUD MUSIC MAGAZINE.

One of the greatest things ever published in THE ETUDE is the Historical Musical Portrait Series which it is giving to us at the present time. Such musicians as Bach, Beethoven, Liszt, Chopin and Schumann most music lovers know about and will always remember. But we have so many wonderful musicians today with whom we can get acquainted in no better way than on this page.

I wish to say to the persons that have made THE ETUDE possible, and to the publishers—accept my heartiest appreciation and congratulations!

HENRIETTA DIPPMANN GRISWOLD.



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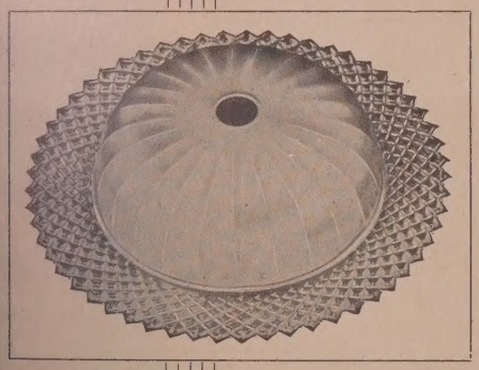

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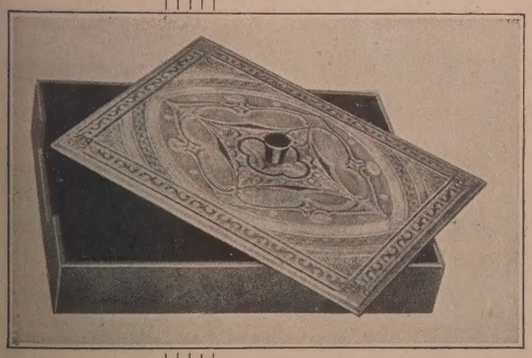

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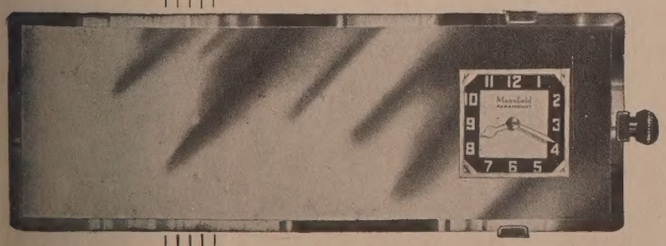

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